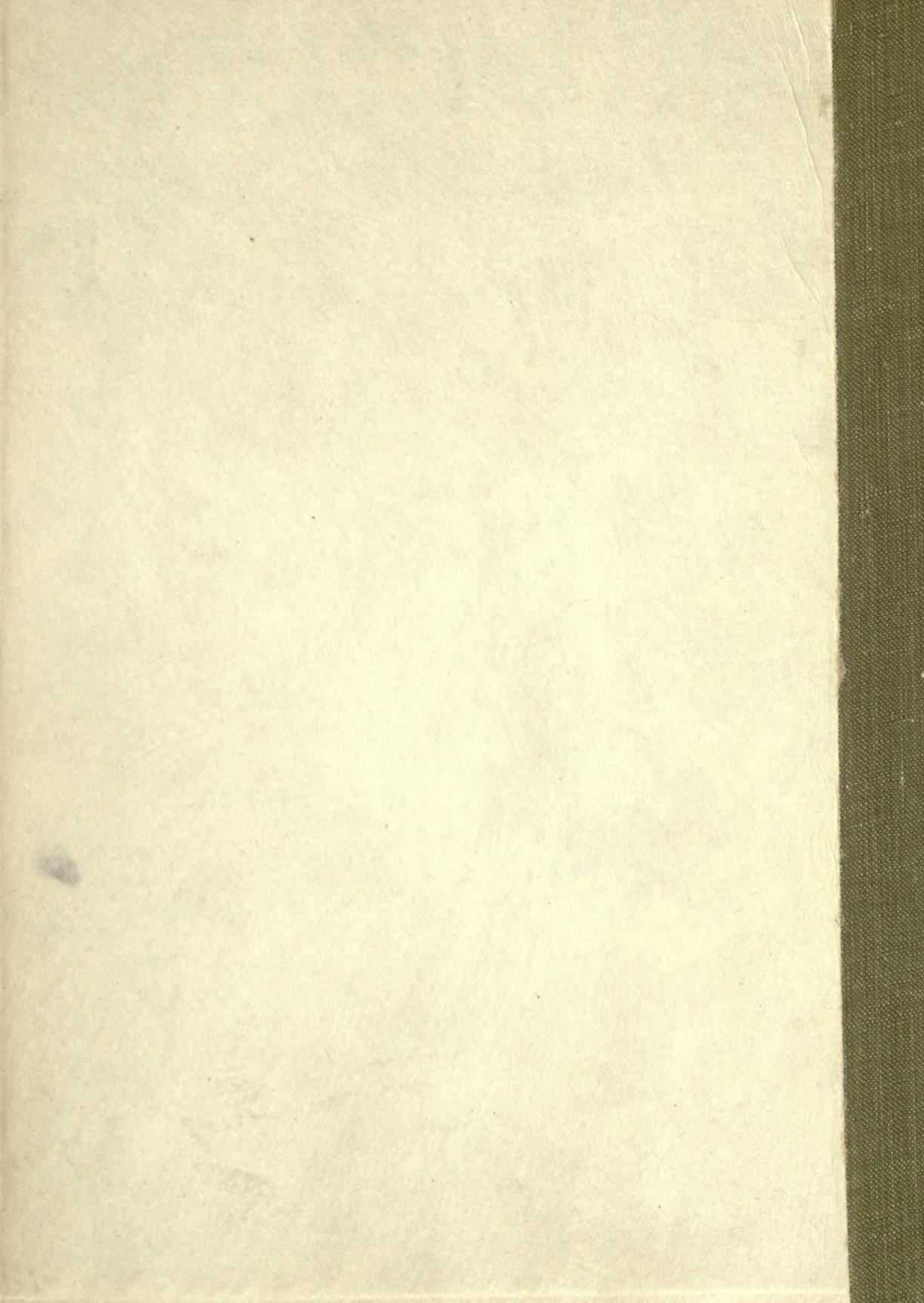


MUSIC - UNIVERSITY OF TORONTO



3 1761 04873 1913






MELODIA
A COMPREHENSIVE COURSE IN
SIGHT-SINGING
(SOLFEGGIO)

THE EDUCATIONAL PLAN BY
SAMUEL W.^{inkley} COLE
DIRECTOR OF MUSIC IN THE PUBLIC SCHOOLS OF
BROOKLINE, MASS., AND INSTRUCTOR IN THE
NEW ENGLAND CONSERVATORY OF MUSIC

THE EXERCISES WRITTEN AND SELECTED BY
LEO R. LEWIS

PROFESSOR OF MUSIC AT TUFTS COLLEGE

BOSTON
OLIVER DITSON COMPANY

PRINTED IN U. S. A.

NEW YORK
CHAS. H. DITSON & CO.

CHICAGO
LYON & HEALY

Copyright 1903, 1904, by Samuel W. Cole and Leo R. Lewis
Copyright assigned to Oliver Ditson Company, 1909

194439
11.2.25

MT

870

C65

INTRODUCTORY

THE VALUE OF SIGHT-SINGING

For at least two centuries training in sight-singing has been recognized in Europe as fundamental to all technical education in music. Americans have seemed to set little store by such training; for, to-day, the great majority of our professional musicians, not only instrumentalists but also vocalists, need unerring instrumental support in "singing at sight" a part-song or an anthem which has modulations to any except closely related keys, or which abounds in the larger intervals. Obviously, inability to read at sight does not preclude good performance, after familiarity has been gained by instrumental assistance; but probably no one would deny that the possibilities of artistic achievement are infinitely greater when one has acquired the confidence born of genuine ability to sing at sight—which ability may be defined as the power to know the units of rhythm and of relative pitch of any rational musical phrase, and to prove that knowledge by singing it correctly at first sight.

MUCH MATERIAL IS NECESSARY

Many works on sight-singing have been compiled and written for use in the public schools. But the authors of *MELODIA* believe that there is need of more and better graded material for use in conservatories and by private teachers. The present work is an attempt to meet this need. It represents the results of many years' experience, and is based on the belief that, whatever be the method of presenting the elements of the subject, the surest road to growth is through actual performance of a great number of carefully graded tasks.

CONFIDENCE MUST BE DEVELOPED

A second fundamental thought has been that a high degree of self-confidence must be developed before one can "stand up and sing" alone at sight a somewhat difficult musical phrase, without other assistance than the sounding of the key-note. Experience has shown that rhythmical problems are quite as often stumbling-blocks to musical students as are tonal problems. Therefore, in *MELODIA*, the first eighty pages, which are written without skips primarily to develop a ready confidence, contain

many and varied examples of each of the conventional rhythm-forms; and the most deliberate progressiveness is maintained in the introduction of new difficulties. In a word, it is a feature of *MELODIA* that early emphasis is laid upon rhythmical problems.

THE TREATMENT OF LARGE INTERVALS

In the treatment of the larger intervals there is also a departure from the conventional procedure. Instead of taking them in the order of small to great, the octave is first presented, because experience shows that it is the only "skip" definitely recognized as such by most beginners. The sevenths, sixths, etc., are then presented both in their relation to the octave and as composites of the steps and half-steps with which the student is already thoroughly familiar.

GENERAL FEATURES OF MELODIA

A glance at the headings of the successive Series will indicate in detail the comprehensiveness of the plan. The following general points may be noted:

1. The typographical arrangement is such that a very large amount of material is brought within comparatively narrow limits;
2. The normal compass of *average* voices (an octave and five notes from low A) is seldom exceeded;
3. Nearly one-half of the unison exercises are written in the bass clef, thus forcing sopranos and altos to become familiar with that clef;
4. The two-part exercises are all written so that they may be inverted, the bass being made the tune, and the tune the bass; or they may be sung by male voices only or by female voices only; thus, each two-part page represents two pages of practice material;
5. Again, the two-part exercises are adapted to use by teacher with pupil in private vocal lessons;
6. Since all indications of phrasing are lacking, opportunity is offered for constructive work of the highest educational value.

INDIVIDUAL WORK ESSENTIAL

It is expected that, even when the book is studied in large classes, much work in individual reading will be required by the Instructor; for, after all, no one has fully mastered sight-singing who cannot sing alone, while beating time after the conventional forms.

As a special—and, perhaps, novel—help in developing the sense of individual independence in ensemble, there have been included, in Series I, exercises which may be sung simultaneously. Cases of this sort are indicated in connection with each of the respective exercises. Thus I 233 may be sung with I 243, I 246 with I 263, etc. Some teachers believe so fully in this method of developing independence that they cause exercises in the same key, and with the same number of measures, to be sung together, without regard to the tone-content of the exercises. This practice, artistically unjustifiable, may have, in moderate use, educational value.

THE GOAL OF MELODIA

MELODIA undertakes to prepare students to meet the most difficult tasks in pitch and rhythm set by masters of choral composition. If suggestions of phrases from some of the masters have occasionally been incorporated in the original exercises, the reader may be willing to waive a charge of unjustifiable appropriation, in view of the specific object of the whole work.

THE MODULATORY STUDIES

Pages 76 to 80 contain Modulatory Exercises, some of which may well be studied earlier than their position in the book would indicate. The relationship between the objective keys and the tonic is indicated by Roman numerals,—capitals for major keys and small capitals for minor keys. Thus, "To ii" means that the exercise illustrates modulation to the minor key based on its super-tonic of the prevailing scale—to D minor, if the piece is in C

major. Such an exercise may well be studied in connection with any earlier exercise which modulates to any similarly related key—to F-sharp minor from E major, for instance. Reference to these exercises is occasionally made in the earlier pages of Series IV; but the teacher may best judge whether more detailed study of key-relationship is desirable.

MATTERS OF NOTATION.

There has been no attempt to preserve absolute uniformity as to the details of notation throughout the book. On the contrary, it has been deemed wise to present a variety of forms and usages in order to accustom the student to the practices of various authors and editors.

A word is necessary as to the insertion of clefs and the use of bars, which features, on casual view, might appear to be unsystematic and needlessly unconventional. As a matter of fact, considerations of brevity have prompted several departures from the established usage. For the guidance of the singer, however, but a single direction is necessary: the prevailing key-signature and time-signature are not cancelled unless a clef or the regular double-bar [II] is inserted. The double-thin-bar [I] is therefore not to be regarded as necessitating a new indication of key or time. The time-signature may change while the key-signature remains. The regular double-bar appears where either a clef or a key-signature is changed. The meaning of the single-thick-bar [I] or the double-thick-bar [III], as in the Modulatory Exercises and in connection with repeat-signs, is, in the respective cases, obvious.

THE SOURCES OF THE SELECTED EXERCISES

The authorship of the selected exercises and of the excerpts, is indicated by letters following the respective numbers. An asterisk shows that some modification other than transposition has been made, but not such as to impair the original character. Below is a key to the indications of the letters. All exercises not so marked have been written for this book.

<i>Ad</i>	T. Anderton [1836-]	<i>Gn</i>	C. F. Gounod [1818-1893]	<i>Na</i>	J. Nares [1715-1783]
<i>Ab</i>	D. F. E. Auber [1782-1871]	<i>Hd</i>	G. F. Händel [1685-1759]	<i>Pa</i>	A. Panseron [1796-1859]
<i>Bh</i>	J. S. Bach [1685-1750]	<i>Hr</i>	H. L. Hasler [1564-1612]	<i>Py</i>	C. H. H. Parry [1848-]
<i>Be</i>	L. van Beethoven [1770-1827]	<i>Hs</i>	J. A. Hasse [1699-1783]	<i>Rd</i>	J. J. Rodolphe [1730-1812]
<i>Bt</i>	A. Bertalotti [1665-1730(?)]	<i>Hn</i>	J. Haydn [1732-1809]	<i>Rs</i>	G. Rossini [1792-1868]
<i>Bn</i>	H. Bönicke [1821-1879]	<i>Hg</i>	J. Higgs [1829-1902]	<i>Sb</i>	J. N. Schelble [1789-1837]
<i>Br</i>	J. Brahms [1833-1897]	<i>Kb</i>	J. P. Kirnberger [1721-1783]	<i>Sn</i>	F. Schneider [1786-1853]
<i>Cl</i>	G. Carulli [1800-1877]	<i>La</i>	H. F. Langlé [1741-1807]	<i>Sm</i>	R. Schumann [1810-1856]
<i>Cb</i>	E. Chabrier [1842-1894]	<i>Ls</i>	O. Lasso [1532-1594]	<i>St</i>	J. A. Steffani [1726-1800(?)]
<i>Ck</i>	G. W. Chadwick [1854-]	<i>Lm</i>	H. Lemoine [1786-1854]	<i>Ts</i>	W. Tschirch [1818-1892]
<i>Ch</i>	L. Cherubini [1760-1842]	<i>Lo</i>	L. Leo [1694-1756]	<i>Vd</i>	G. Verdi [1813-1901]
<i>Cn</i>	P. Cornelius [1824-1874]	<i>Lw</i>	C. Löwe [1796-1869]	<i>Wg</i>	R. Wagner [1813-1883]
<i>Du</i>	F. Durante [1684-1755]	<i>Mn</i>	F. Mendelssohn [1809-1847]	<i>Wb</i>	S. Webbe [1740-1816]
<i>Fi</i>	C. H. Fischer [1800-1875](?)	<i>Mi</i>	J. Minard [1845(?)-]	<i>Wn</i>	B. Widmann [1820-]
<i>Fr</i>	C. Franck [1822-1890]	<i>Mz</i>	W. A. Mozart [1756-1791]	<i>Wll</i>	F. Wüllner [1832-1902]

TABLE OF CONTENTS

INTRODUCTORY	v
BOOK I	
FIRST SERIES	1
One-part diatonic exercises in step-wise melody — G and F clefs — All major keys to B and to D flat inclusive — All representations of notes and rests of whole-beat length and multiples thereof — Elementary presentation of the divided beat.	1
SECOND SERIES	21
Two-part diatonic exercises in step-wise melody — Keys to B and to D-flat inclusive — All representations of notes as in First Series, with greater variety and length of rests — The divided beat in fuller presentation.	21
BOOK II	
THIRD SERIES	41
One-part exercises in step-wise melody in all keys — Graded presentation of all chromatic tones, except flat-2 and flat-5 — Development of the minor — The dotted note involving division of the beat — Triple and quadruple division of the beat.	41
FOURTH SERIES	61
Two-part exercises in step-wise melody in all keys — Chromatic tones, modulatory and ornamental — Development of incidental and extended modulation — Syncopation — Mingling of double and triple divisions of the beat.	61
FIFTH SERIES	81
One-part exercises — Systematic treatment of intervals, beginning with the larger — Skips to and from chromatic tones having obvious key-relationship — The commoner augmented and diminished intervals.	81
BOOK III	
SIXTH SERIES	101
Two-part exercises embodying all intervals treated in Fifth Series — More elaborate development of rhythmical difficulties, especially of syncopation — Lengthy solfeggi from German, French, and English sources — Canon and Fugue.	101
SEVENTH SERIES	131
One-part exercises — Systematic treatment of skips to, from, and between chromatic tones — Introductory study of passages whose chromatics "deny" the signature — Advanced solfeggi from foreign sources — Specimen difficulties, without text, from the classics.	131
EIGHTH SERIES	151
Two-part exercises, involving all the difficulties treated in Seventh Series, and fully reviewing the rhythmical problems earlier treated — Maximum difficulties of mediated modulation — Special studies in the development of independence of the parts.	151
BOOK IV	
NINTH SERIES	161
One-part exercises — Typical passages from early and recent composers, with text, of difficulty ranging from medium to great — Full exposition of chromatics which "deny" the signature — Arbitrary changes of tonality.	161
TENTH SERIES	177
Two-part exercises, with text — Representative excerpts from early and recent composers, with a few new exercises, embodying maximum difficulties of pitch and rhythm, as well as the utmost independence of parts.	177
ELEVENTH SERIES	191
Two-part exercises, partly without and partly with text, in the following Church Modes: Æolian, Dorian, Ionian, Mixolydian, Phrygian — Canonic imitation, strict and free, in other intervals than that of the octave.	191



M E L O D I A - B O O K I

FIRST SERIES

One-part diatonic exercises in step-wise melody — G and F clefs — All major keys, to B and D-flat inclusive — All representations of notes and rests of whole-beat length and multiples thereof — Elementary presentation of the divided beat

The musical score contains 23 staves of music, each consisting of a single line of music in common time with a treble clef. The music is composed of quarter notes, eighth notes, sixteenth notes, and half rests, primarily in step-wise patterns. The staves are separated by vertical bar lines.

Staff numbers: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23.

2

24 25 26

27 28

29 30

31 32

33 34

35 36

37

38

39

40

41

42

43

44

45

A handwritten musical score consisting of 15 staves of music. The music is written in common time (indicated by 'C') and uses a treble clef. The notes are primarily eighth notes, with some sixteenth-note patterns. Measure numbers are placed above each staff. The score is divided into sections by vertical bar lines. Measures 24-26, 27-28, 29-30, 31-32, 33-34, 35-36, 37, 38, 39, 40, 41, 42, 43, 44, and 45 are all in 3/4 time. Measures 24 through 36 feature eighth-note patterns with occasional sixteenth-note grace notes. Measures 37 through 45 show more complex rhythms, including sixteenth-note patterns and sustained notes.

A handwritten musical score consisting of 14 staves of music for a single melodic line. The music is written on a single staff with a treble clef, a key signature of one sharp (F#), and common time. The score begins at measure 46 and continues through measure 75. Measures 46-48 show eighth-note patterns. Measures 49-51 show sixteenth-note patterns. Measures 52-54 show eighth-note patterns. Measures 55-57 show sixteenth-note patterns. Measures 58-60 show eighth-note patterns. Measures 61-63 show sixteenth-note patterns. Measures 64-65 show eighth-note patterns. Measures 66-68 show sixteenth-note patterns. Measures 69-70 show eighth-note patterns. Measures 71-72 show sixteenth-note patterns. Measures 73-74 show eighth-note patterns. Measures 75 shows a continuation of the eighth-note pattern.



A page of musical notation consisting of 16 staves of music. The music is divided into measures by vertical bar lines. Measure numbers are placed above the staves at the beginning of each measure. The notation includes various note values such as eighth and sixteenth notes, and rests. The key signature changes throughout the piece, indicated by the letter names on the staff.

94

95

96

97

98

99

100

101

102

103

104

105

106

107

108

16

109

110

111

112

113

114

115

116

117

118

119

120

121

122

123

124

125

126

127

A handwritten musical score consisting of 16 staves of music. The music is primarily in common time (indicated by 'C') with occasional changes to 3/4, 6/8, and 9/8 time signatures. The key signature varies between G major (one sharp) and A major (two sharps). The score features a variety of note heads, including solid black dots, open circles, and stems with dots, suggesting different performance techniques like grace notes or specific attack patterns. Measure numbers are written above the staff at the beginning of each measure, starting from 109 and ending at 127. The paper shows signs of age and wear, particularly along the left edge.

A handwritten musical score consisting of 18 staves of music. The music is written in various time signatures, including common time, 3/4 time, and 6/8 time. The key signature varies throughout the piece. Measure numbers are written above the staves at the beginning of each staff. The notation includes quarter notes, eighth notes, sixteenth notes, and thirty-second notes. The handwriting is in black ink on white paper.

128 129

130 131

132

133 134

135

136

137

138

139

140

141

142

143 144

145

146 147

148

149

150

151

152

153

154

155

156

157

158

159

160

161

162

163

164

165

166

167

168

169

170

171

172

173

174

175

176

177

178

179

180

181

182

183

184

185

186

187

A handwritten musical score consisting of 18 numbered staves of music. The music is written on five-line staves, primarily in common time (indicated by 'C'). The key signature varies throughout the piece, including G major (one sharp), F major (one flat), E major (no sharps or flats), D major (two sharps), C major (no sharps or flats), B major (one sharp), A major (two sharps), G major (one sharp), F major (one flat), E major (no sharps or flats), D major (two sharps), C major (no sharps or flats), B major (one sharp), A major (two sharps), G major (one sharp), F major (one flat), E major (no sharps or flats), D major (two sharps), C major (no sharps or flats), B major (one sharp), A major (two sharps), and G major (one sharp). The notation includes various note values such as eighth and sixteenth notes, rests, and dynamic markings like 'p' (piano) and 'f' (forte). The score is written in black ink on white paper.

10

188

189

190

191

192

193

194

195

196

197

198

199

200

201

202

203

204

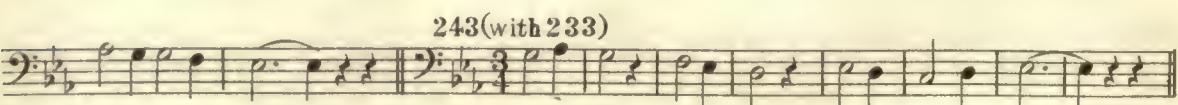
205

All Unison Bass Exercises are to be sung by all singers, the Sopranos and Altos sounding, of course, an octave higher.

11

A handwritten musical score for bassoon, page 1. The score consists of 12 staves of music, numbered 206 through 225. The music is written in bass clef and includes various time signatures such as common time, 2/4, 3/4, 4/4, 6/8, and 3/2. The notation includes eighth and sixteenth note patterns, slurs, and grace notes. A circled measure is present in staff 220.

12





266



267



269



270



271



272



273



274



275



276



277



278



279 (with 268)



280



281





16

304

305

306

307 (with 312)

308

309

310

311

312 (with 307)

313

314

315

316

317

318

319

320

321 (with 338)

322 (with 337)

323

324

325

326

327

328 (with 339 or 340)

329

330

331

332

333

334

335-

336

337 (with 322)

338 (with 321)

339 (with 328)

340 (with 328)

341

342

343

18

344

345

346

347

348

349

350

351

352

353

354

355

356

357

358

359

360

361 (with 378)

362

363

364 (with 379)

365

366

367

368

369

370

371

372

373

374

375

376

377

378 (with 361)

379 (with 364)

380

5-57-67845-200

381 382 383

384 385 386

387 388

389 390

391 392

393

394 395

396

397 398

399

400 401

402

403 404

405 403

407 408

20 409

410

411

412

413

414

415

416

417

418

419

420

421

422

423

424

SECOND SERIES

Two-part diatonic exercises in step-wise melody — Keys to B and to D-flat inclusive — All representations of notes as in Series I, with greater variety and length of rests — The divided beat in fuller presentation

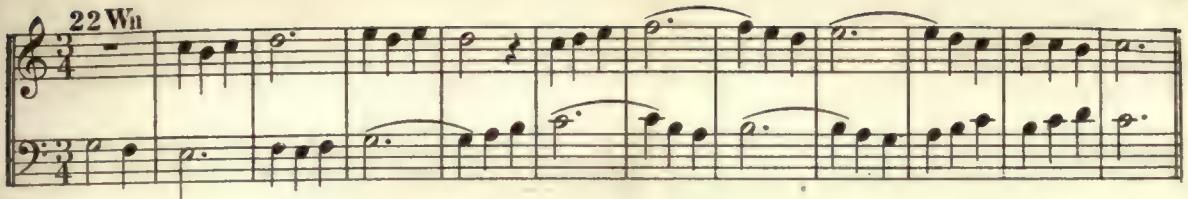
The musical score consists of eleven numbered staves, each containing two staves (treble and bass) in common time (C). The notation includes various note heads (solid black, hollow black, white) and rests. The music is divided into measures by vertical bar lines.

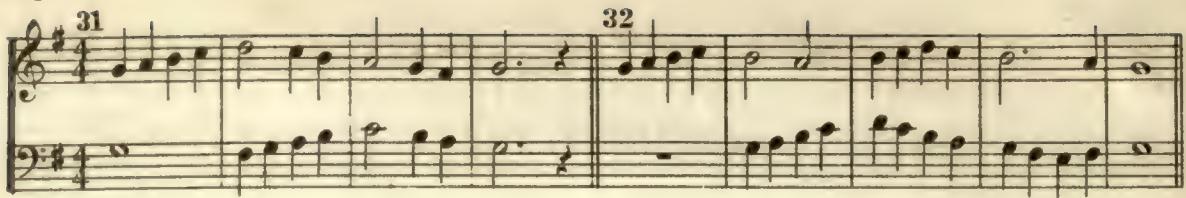
- Measure 1:** Treble staff: solid black note, hollow black note, white note, solid black note. Bass staff: hollow black note, solid black note, hollow black note, white note.
- Measure 2:** Treble staff: solid black note, hollow black note, white note, solid black note, hollow black note, white note. Bass staff: hollow black note, solid black note, hollow black note, white note.
- Measure 3:** Treble staff: solid black note, hollow black note, white note, solid black note, hollow black note, white note. Bass staff: hollow black note, solid black note, hollow black note, white note.
- Measure 4:** Treble staff: hollow black note, solid black note, hollow black note, solid black note, hollow black note, white note. Bass staff: solid black note, hollow black note, solid black note, hollow black note, solid black note, white note.
- Measure 5:** Treble staff: solid black note, hollow black note, solid black note, hollow black note, solid black note, white note. Bass staff: hollow black note, solid black note, hollow black note, solid black note, hollow black note, white note.
- Measure 6:** Treble staff: solid black note, hollow black note, solid black note, hollow black note, solid black note, white note. Bass staff: solid black note, hollow black note, solid black note, hollow black note, solid black note, white note.
- Measure 7:** Treble staff: solid black note, hollow black note, solid black note, hollow black note, solid black note, white note. Bass staff: solid black note, hollow black note, solid black note, hollow black note, solid black note, white note.
- Measure 8 Wn:** Treble staff: solid black note, hollow black note, solid black note, hollow black note, solid black note, white note. Bass staff: solid black note, hollow black note, solid black note, hollow black note, solid black note, white note.
- Measure 9 Wn:** Treble staff: solid black note, hollow black note, solid black note, hollow black note, solid black note, white note. Bass staff: solid black note, hollow black note, solid black note, hollow black note, solid black note, white note.
- Measure 10:** Treble staff: solid black note, hollow black note, solid black note, hollow black note, solid black note, white note. Bass staff: solid black note, hollow black note, solid black note, hollow black note, solid black note, white note.
- Measure 11:** Treble staff: solid black note, hollow black note, solid black note, hollow black note, solid black note, white note. Bass staff: solid black note, hollow black note, solid black note, hollow black note, solid black note, white note.

12 Wn

14 Wn

17 Wn







Musical score page 25, measures 40-41. The top staff continues with eighth-note patterns. Measure 40 ends with a half note. Measure 41 begins with a half note followed by eighth notes.

Musical score page 25, measures 41-42. The top staff shows a mix of eighth and sixteenth notes. Measure 42 starts with a half note followed by eighth notes.

Musical score page 25, measures 42-43. The top staff continues with eighth-note patterns. Measure 43 starts with a half note followed by eighth notes.

Musical score page 25, measures 43-44. The top staff shows a mix of eighth and sixteenth notes. Measure 44 starts with a half note followed by eighth notes.

Musical score page 25, measures 44-45. The top staff continues with eighth-note patterns. Measure 45 starts with a half note followed by eighth notes.

Musical score page 25, measures 45-46. The top staff shows a mix of eighth and sixteenth notes. Measure 46 starts with a half note followed by eighth notes.

Musical score page 25, measures 46-47. The top staff continues with eighth-note patterns. Measure 47 starts with a half note followed by eighth notes.



Handwritten musical score for two voices. The top staff is in common time (indicated by '4') and the bottom staff is in common time (indicated by '4'). The key signature is one sharp. Measure 47: Treble staff has eighth notes and sixteenth-note pairs. Bass staff rests. Measure 48: Treble staff rests. Bass staff has sixteenth-note pairs.

Handwritten musical score for two voices. The top staff is in common time (indicated by '4') and the bottom staff is in common time (indicated by '4'). The key signature is one sharp. Measure 49: Treble staff has eighth notes and sixteenth-note pairs. Bass staff rests. Measure 50: Treble staff rests. Bass staff has sixteenth-note pairs.

Handwritten musical score for two voices. The top staff is in common time (indicated by '4') and the bottom staff is in common time (indicated by '4'). The key signature is one sharp. Measure 51: Treble staff has eighth notes and sixteenth-note pairs. Bass staff rests. Measure 52: Treble staff rests. Bass staff has sixteenth-note pairs.

Handwritten musical score for two voices. The top staff is in common time (indicated by '4') and the bottom staff is in common time (indicated by '4'). The key signature is one sharp. Measure 53: Treble staff has eighth notes and sixteenth-note pairs. Bass staff rests. Measure 54: Treble staff rests. Bass staff has sixteenth-note pairs.

Handwritten musical score for two voices. The top staff is in common time (indicated by '4') and the bottom staff is in common time (indicated by '4'). The key signature is one sharp. Measure 55: Treble staff has eighth notes and sixteenth-note pairs. Bass staff rests. Measure 56: Treble staff rests. Bass staff has sixteenth-note pairs.

Handwritten musical score for two voices. The top staff is in common time (indicated by '4') and the bottom staff is in common time (indicated by '4'). The key signature is one sharp. Measure 57: Treble staff has eighth notes and sixteenth-note pairs. Bass staff rests. Measure 58: Treble staff rests. Bass staff has sixteenth-note pairs.

Handwritten musical score for two voices. The top staff is in common time (indicated by '4') and the bottom staff is in common time (indicated by '4'). The key signature is one sharp. Measure 59: Treble staff has eighth notes and sixteenth-note pairs. Bass staff rests. Measure 60: Treble staff rests. Bass staff has sixteenth-note pairs.

A handwritten musical score for two voices, featuring two staves. The top staff uses a soprano C-clef and a bass F-clef. The bottom staff uses a bass F-clef. The key signature is one flat. Measure 51 starts with a whole note followed by eighth notes. Measure 52 shows eighth-note patterns. Measure 53 begins with sixteenth-note patterns. Measure 54 features eighth-note patterns with a change in time signature to 8/8. Measure 55 continues with eighth-note patterns. Measure 56 concludes with eighth-note patterns.

51

52

53

54

55

56

5-57-67645-200

A handwritten musical score for two voices. The music is written in 2/4 time with a major key signature. The score consists of eight staves of music, numbered 57 through 62. The vocal parts are written in soprano and alto clefs. The piano accompaniment is written in a basso continuo style, indicated by a bass clef and a 'C' (continuo) symbol. The music features various note values including eighth and sixteenth notes, and rests. The score is written on five-line staff paper.

57

58

59

60

61

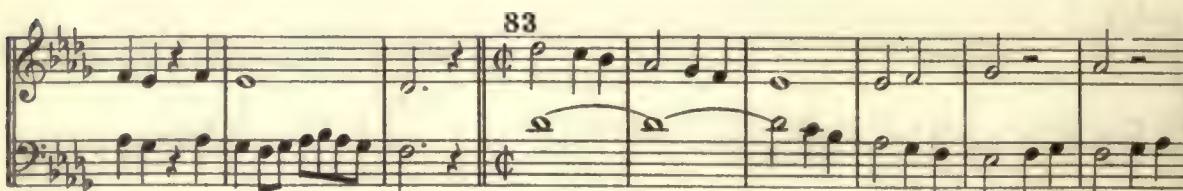
62

A handwritten musical score consisting of two staves. The top staff uses a treble clef and a key signature of three sharps. The bottom staff uses a bass clef and a key signature of one sharp. The music is in common time. Measure 63 starts with a half note followed by eighth notes. Measure 64 begins with a dotted half note. Measure 65 starts with a dotted half note. Measure 66 begins with a sixteenth-note pattern. Measure 67 starts with a sixteenth-note pattern.

30

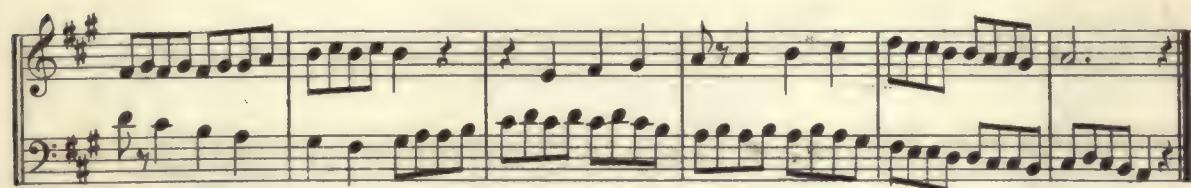
















104

Musical score page 37, measures 9-12. The key signature changes to F major (one sharp). The music consists of eighth-note and sixteenth-note patterns across both staves.

105

Musical score page 37, measures 13-16. The key signature changes to D major (two sharps). The music features eighth-note and sixteenth-note patterns, with a vertical bar line separating the two measures.

Musical score page 37, measures 17-20. The key signature changes to B-flat major (two flats). The music includes eighth-note and sixteenth-note patterns, with a fermata over the first note of the second measure.

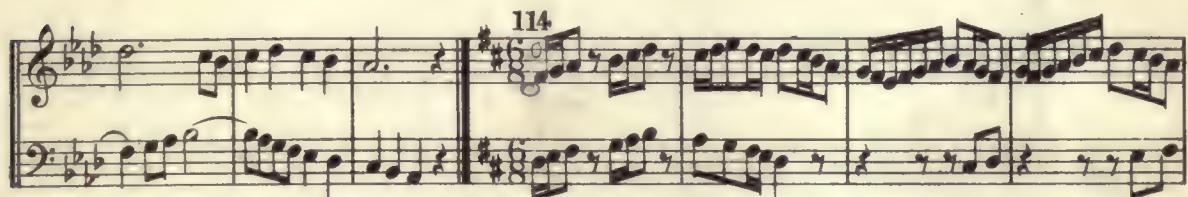
106

Musical score page 37, measures 21-24. The key signature changes to E major (no sharps or flats). The music consists of eighth-note and sixteenth-note patterns, with a fermata over the first note of the second measure.

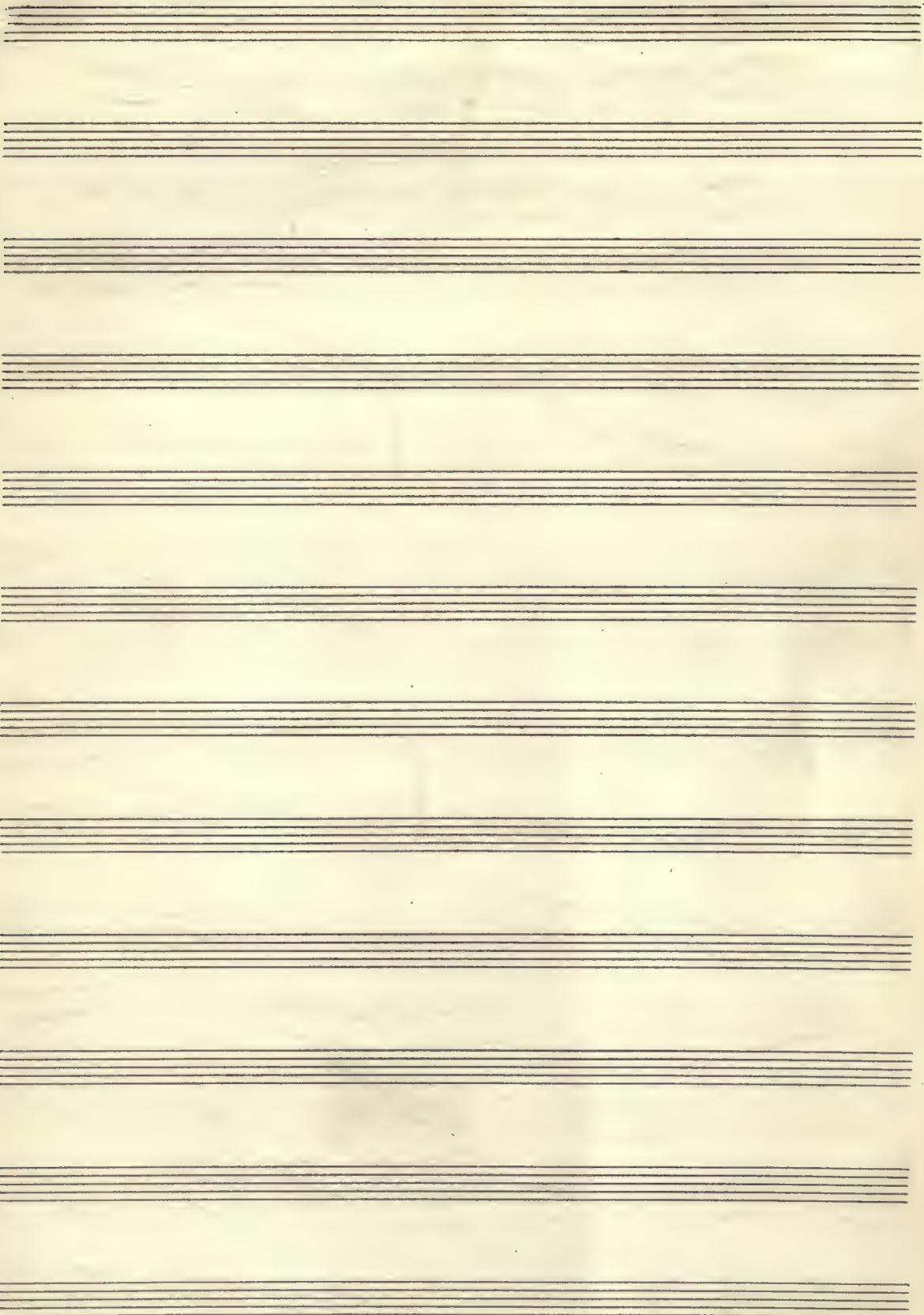
Musical score page 37, measures 25-28. The key signature changes to A major (one sharp). The music includes eighth-note and sixteenth-note patterns, with a fermata over the first note of the second measure.

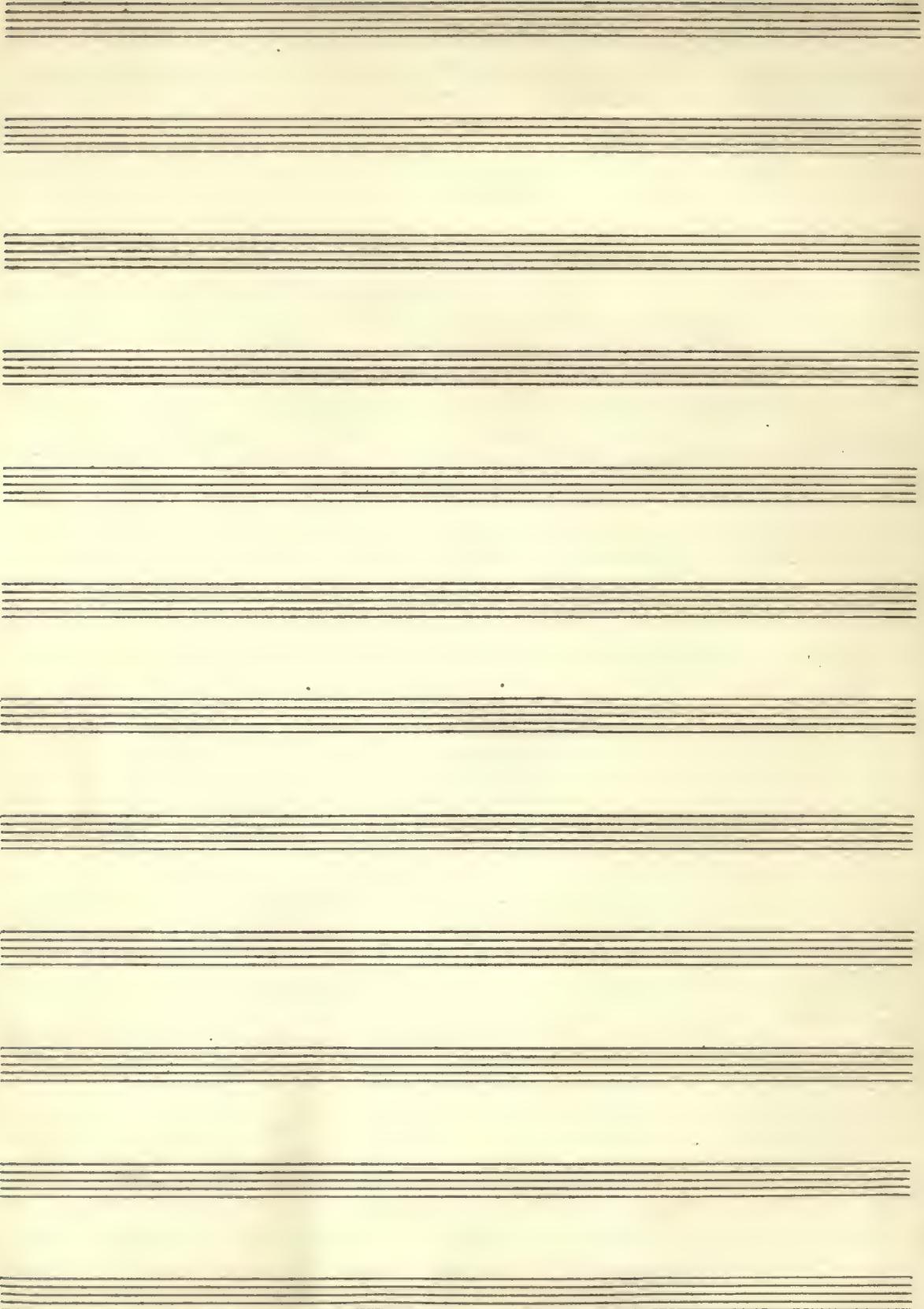
Musical score page 37, measures 29-32. The key signature changes to D major (two sharps). The music consists of eighth-note and sixteenth-note patterns, with a fermata over the first note of the second measure.

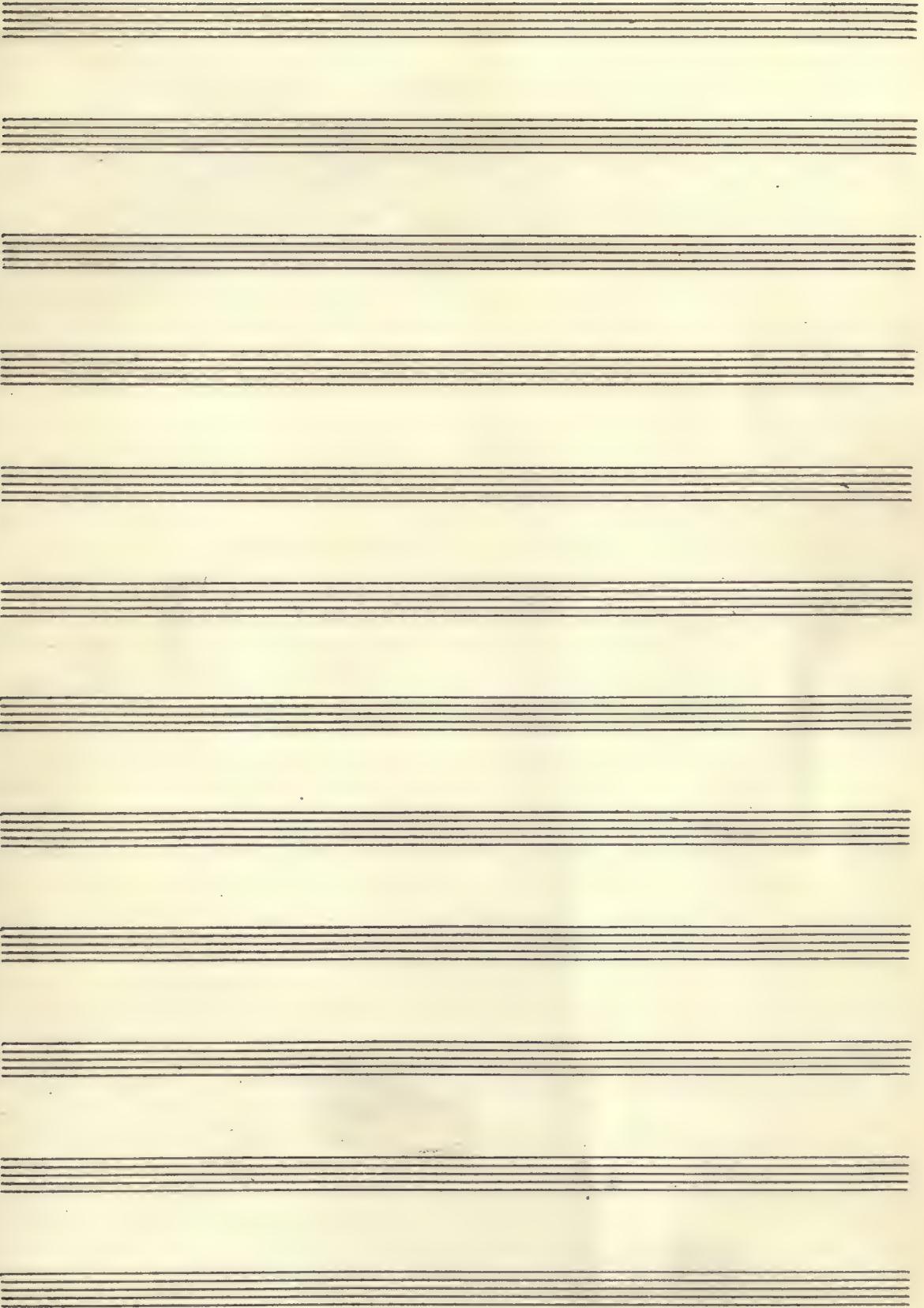


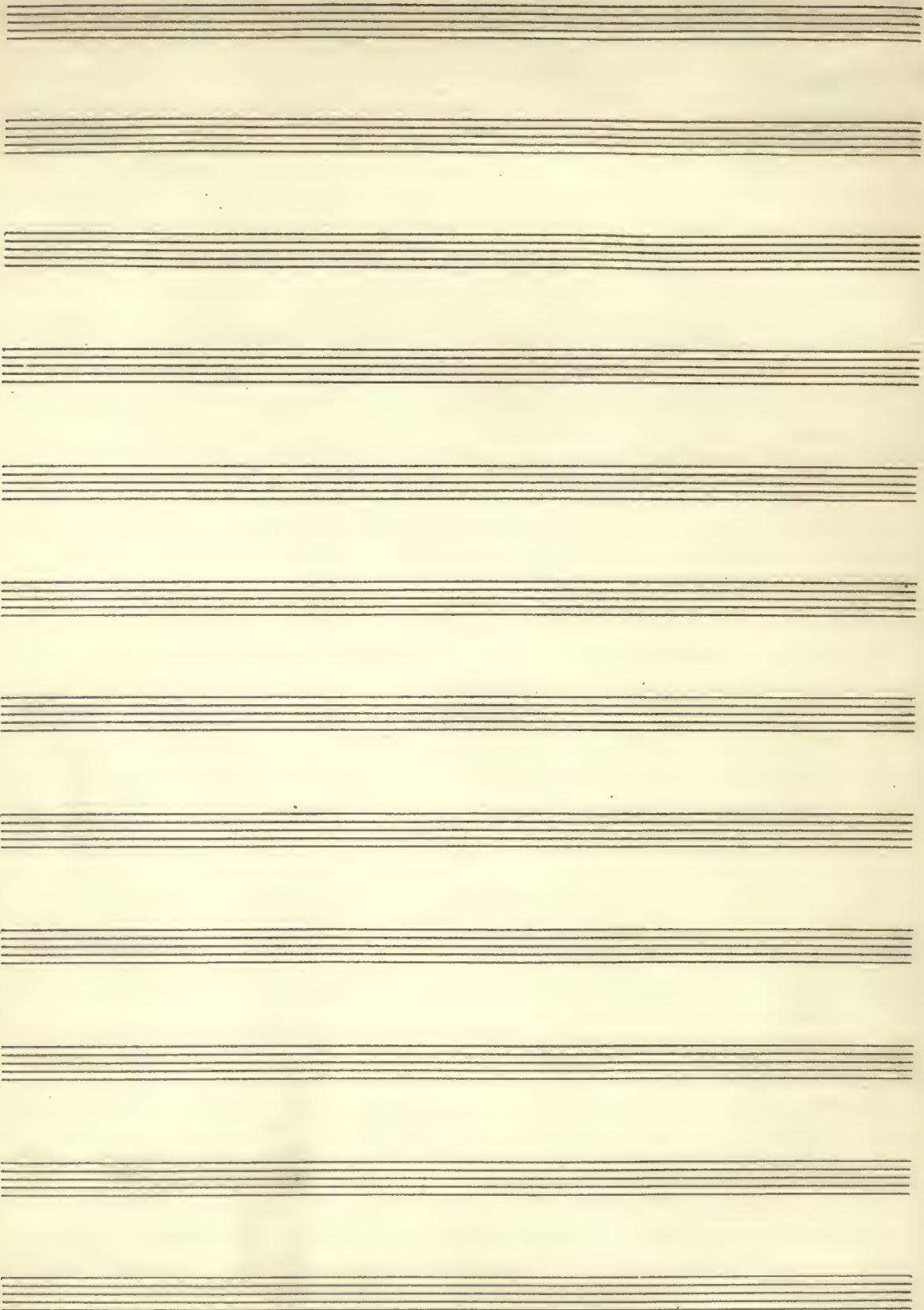


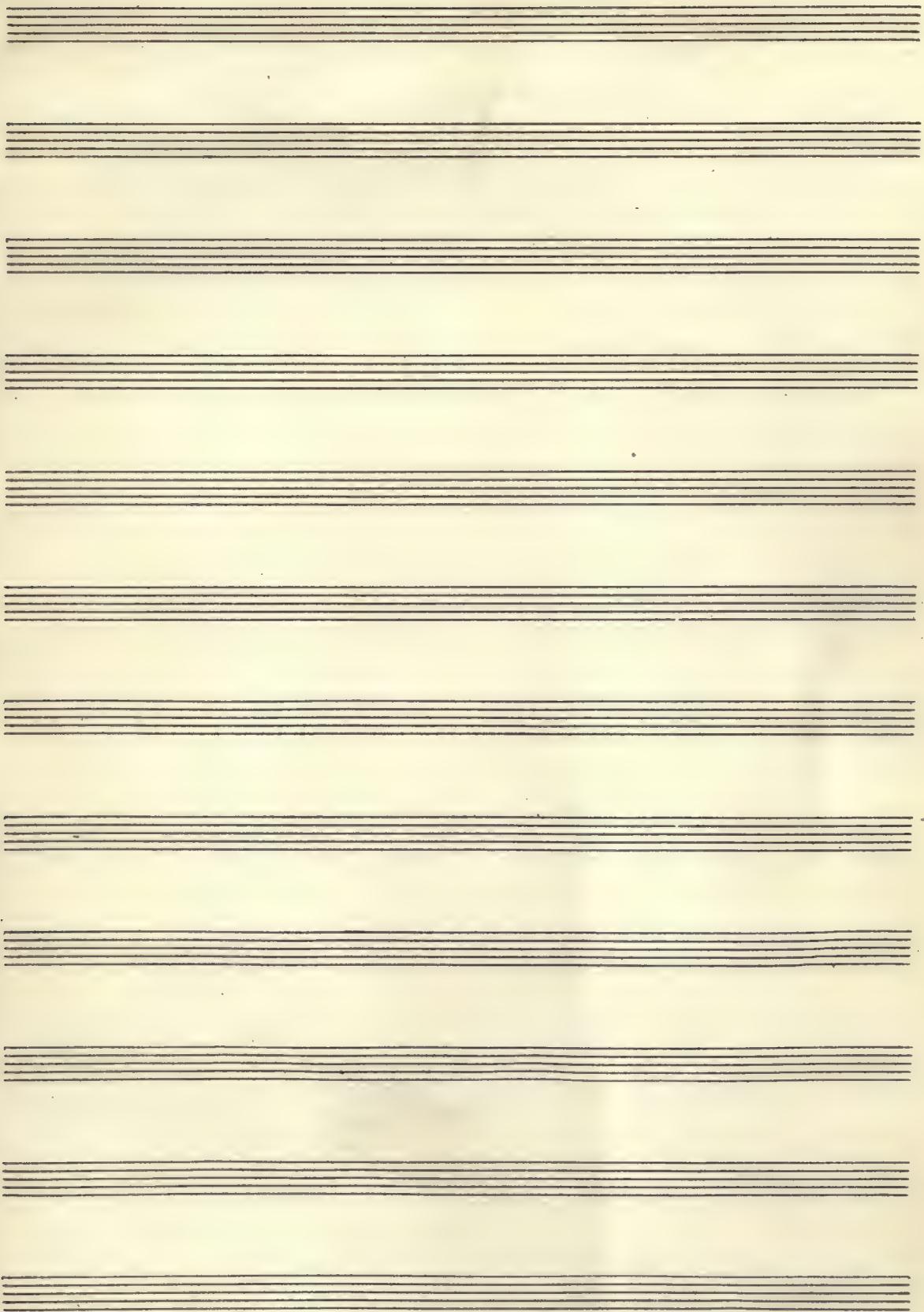


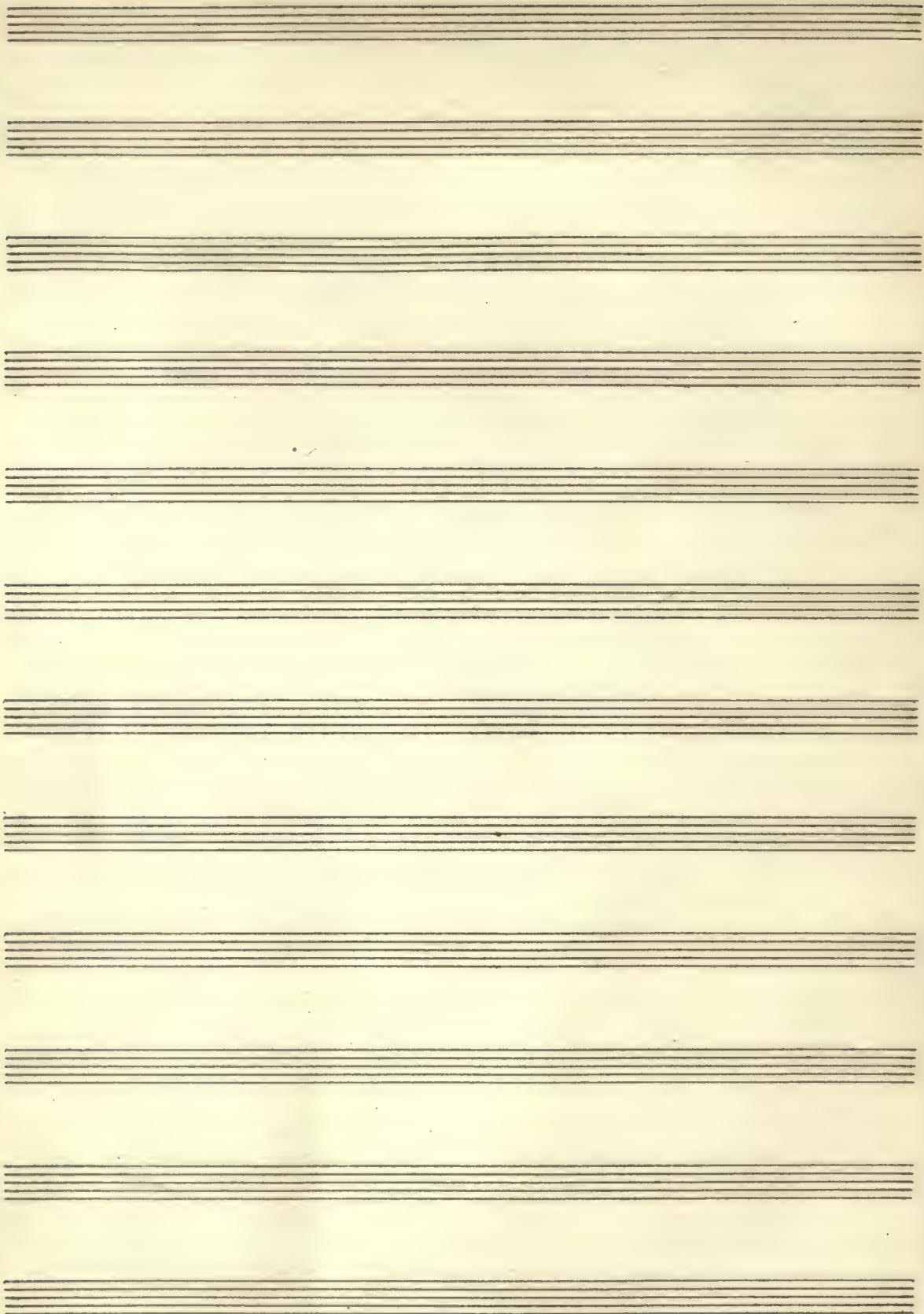


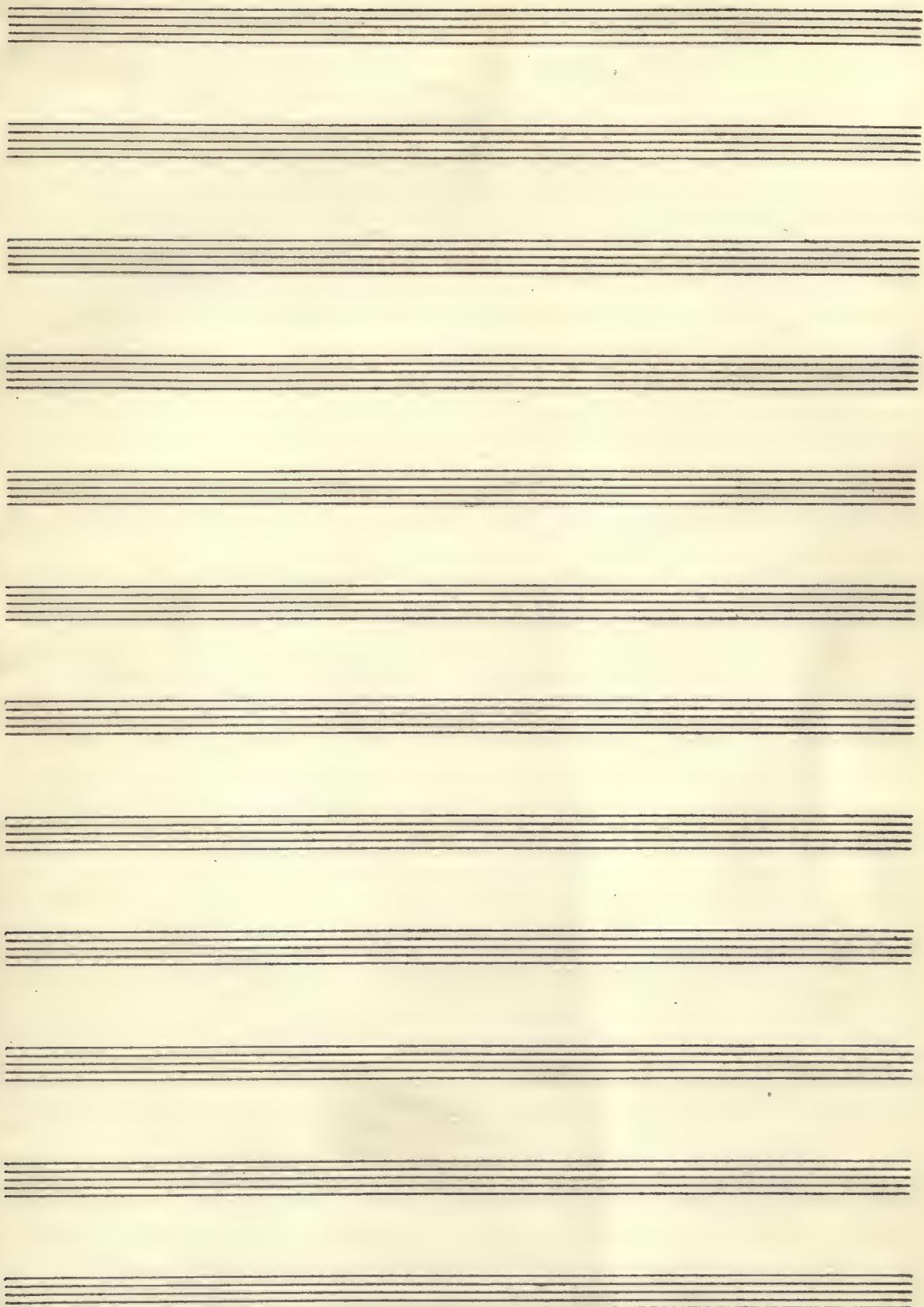


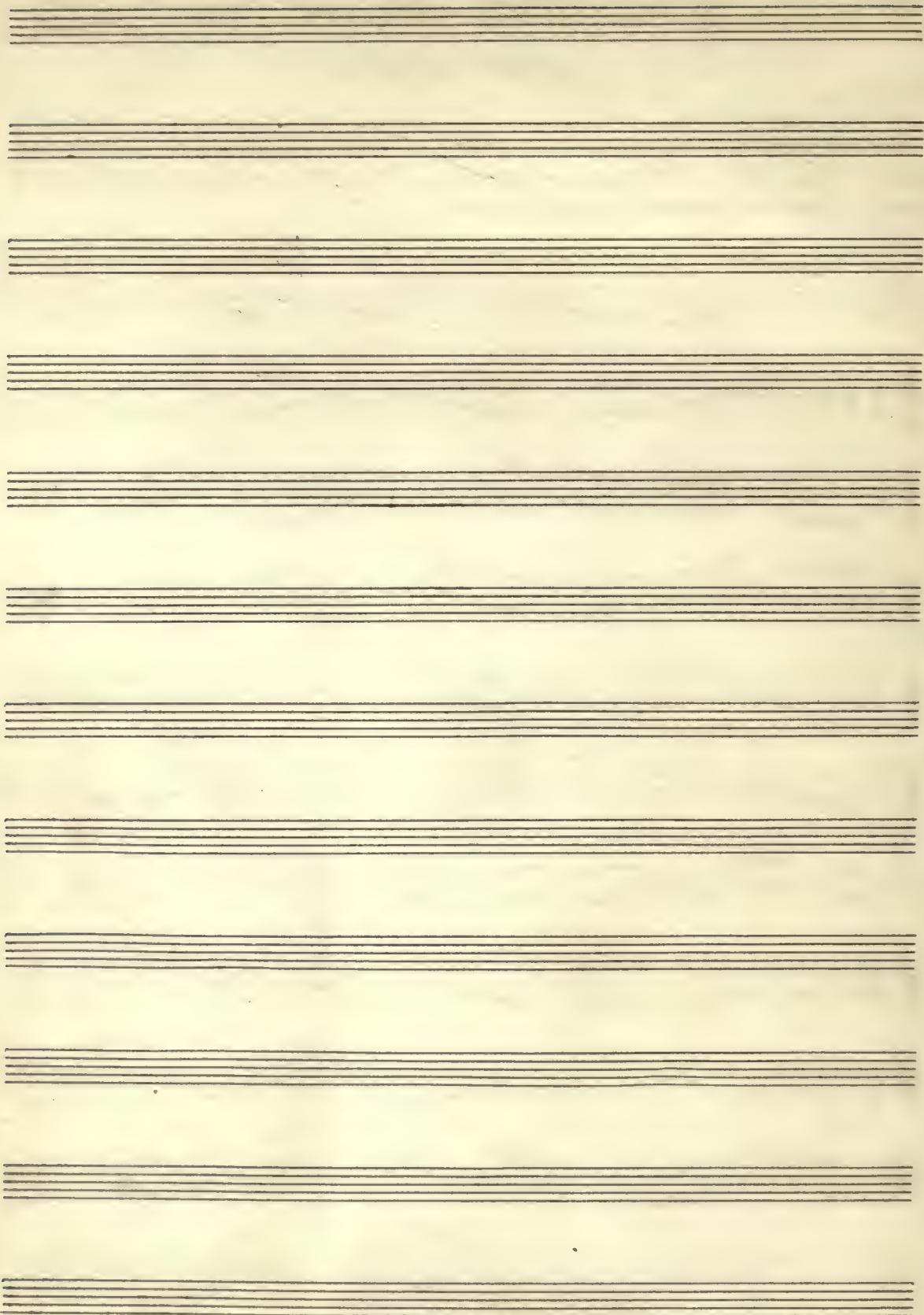












M E L O D I A - B O O K II

THIRD SERIES

One-part exercises in step-wise melody in all keys — Graded presentation of all chromatic tones, except $\flat 2$ and $\flat 5$ — Development of the minor — The dotted note involving division of the beat — Triple and quadruple division of the beat

The musical score consists of twelve staves of music, each containing a series of notes and rests. The staves are numbered 1 through 12. The music is primarily composed of eighth and sixteenth notes, illustrating step-wise melody and various rhythmic divisions. The key signature changes frequently across the staves, including major and minor keys with sharps and flats.

42

13

14

15

16

17

18

19

20

21

22

23

24

25

26

27

This image shows a handwritten musical score consisting of ten staves of music. The music is primarily in common time (indicated by '42' at the beginning). The first six staves (measures 13 through 18) are in treble clef and show a continuous melodic line with various note heads and stems. Measures 19 through 27 transition to bass clef, maintaining the common time signature. Measure 19 begins with a eighth-note followed by a sixteenth-note pattern. Measures 20 and 21 show eighth-note patterns. Measures 22 and 23 continue the bass line with eighth-note patterns. Measures 24 and 25 show eighth-note patterns. Measure 26 begins with a eighth-note followed by a sixteenth-note pattern. Measure 27 concludes the page with a eighth-note followed by a sixteenth-note pattern.



Handwritten musical score for a single melodic line, spanning measures 32 and 33. The key signature changes to $\frac{3}{2}$ at the start of measure 33.



44

39

This image shows a handwritten musical score consisting of ten staves of music. The music is primarily in common time (indicated by '44' at the top left). Measure 39 begins with a treble clef, a key signature of one sharp (F#), and a tempo marking of '39'. Measures 40 through 53 continue with various time signatures including 4/4, 3/4, 2/4, and 3/2. The notation includes a variety of note values such as eighth and sixteenth notes, along with rests and dynamic markings like 'p' (piano) and 'ff' (fortissimo). Measure 47 features a melodic line with grace notes and slurs. Measure 50 starts with a bass clef. Measure 53 concludes the page.

40

41

42

43

44

45

46

47

48

49

50

51

52

53

5 - 57-67645-200

54

55

56

57

58

59

60

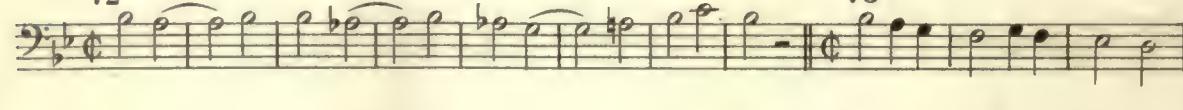
61

62

63

64

5 - 57 - 67645 - 200



75

76

77

78

79

80

et dividetur

81

82

83

84

85

86

87

88

18

89

90

91

92

93

94

95

96

97

98

99

100

101

102

103

104

105

106

5-57-67845-200

A handwritten musical score for two voices, featuring two staves of music. The top staff is for the soprano voice and the bottom staff is for the basso continuo. The score consists of ten measures, numbered 107 through 120. The key signature is mostly B-flat major (two flats), with some changes in measure 116 and 120. Measure 107 starts with a treble clef, a key signature of two flats, and a common time signature. Measures 108 and 109 follow. Measure 110 begins with a bass clef, indicating a change in voice. Measures 111 and 112 continue. Measure 113 is in common time again. Measures 114 and 115 follow. Measure 116 is in common time, starting with a bass clef. Measures 117 and 118 follow. Measure 119 is in common time, starting with a bass clef. Measures 120 conclude the page.

121

122

123

124

125

126

126a

127

128

129

130

131

132

133

134

135

136

137

138

139

140

141

142

143

144

145

146

147

148

149

150

151

152

153

154

do

The image shows ten staves of musical notation for a solo instrument, possibly flute or oboe. The music is in common time and uses a key signature of two sharps. Measure numbers 155 through 166 are printed above the staves. The notation consists of vertical stems and horizontal bar lines, with some measures featuring sixteenth-note patterns. The staves are arranged vertically, with the first staff at the top and the tenth staff at the bottom.

167

168

169

170

171

oleym

172

173

174

175

176

54

177 178

179 180

181

182 183

184

185

136

187

188 189

190 fay / 191

192 193

194

195

196

197 198

199 (Compare 197-8)



200 (Compare 187)



201



202



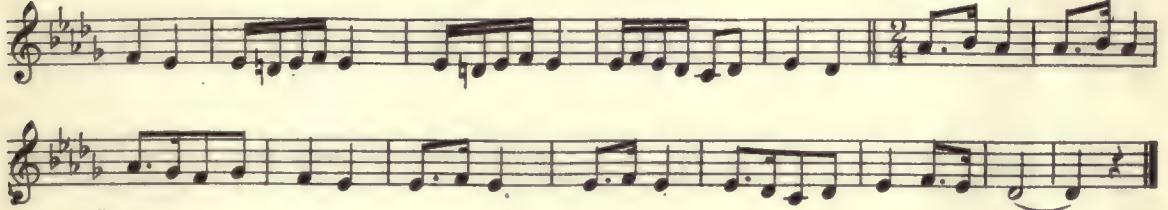
203



204



205



206



207



208



209



210



211 (Compare 197-8 and 199)



212 (Compare 187 and 200)



213



214



215



216



217



218



219



220



221



222

223

224

225

226

227 (Compare 223)

228

229

230

231

232

233

234

235

236

237

238(Compare 237)

239



60

248



249



250



251



FOURTH SERIES

Two-part exercises in step-wise melody in all keys — Chromatic tones, modulatory and ornamental — Development of incidental and extended modulation — Syncopation — Mingling of double and triple divisions of the beat

1

3

4

5



10 (Study 73)

Musical score for Study 73, measures 10-11. The score consists of two staves: treble and bass. Measure 10 starts with a dotted half note followed by eighth-note pairs. Measure 11 begins with a sixteenth-note pattern.

11

Continuation of the musical score for Study 73, measure 11. The treble staff shows a sixteenth-note pattern with grace notes. The bass staff continues the eighth-note pairs from measure 10.

12

Musical score for Study 73, measure 12. The treble staff features eighth-note pairs with grace notes. The bass staff shows eighth-note pairs with some sharp and double sharp accidentals.

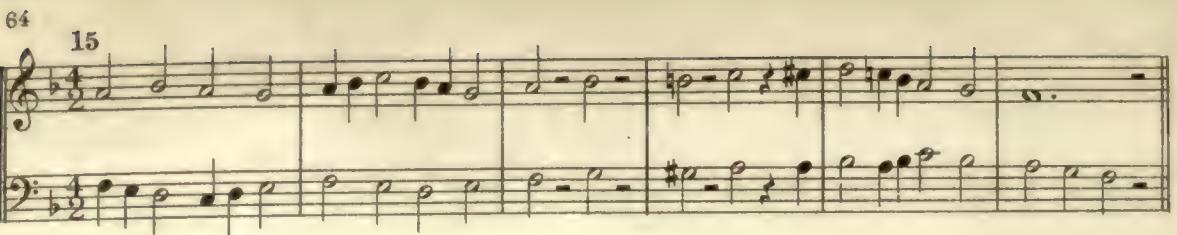
Continuation of the musical score for Study 73, measure 12. The treble staff shows eighth-note pairs with grace notes. The bass staff continues the eighth-note pairs with accidentals.

Musical score for Study 73, measure 13. The treble staff has eighth-note pairs with grace notes. The bass staff features eighth-note pairs with grace notes and a sixteenth-note cluster.

Continuation of the musical score for Study 73, measure 13. The treble staff shows eighth-note pairs with grace notes. The bass staff continues the eighth-note pairs with grace notes and a sixteenth-note cluster.

Musical score for Study 73, measure 14. The treble staff has eighth-note pairs with grace notes. The bass staff features eighth-note pairs with grace notes and a sixteenth-note cluster.

Continuation of the musical score for Study 73, measure 14. The treble staff shows eighth-note pairs with grace notes. The bass staff continues the eighth-note pairs with grace notes and a sixteenth-note cluster.



21

22

23 (Study 70)

24

66

25

26

27

28

29

30

31

32

33

33

12

12

34

35

$\frac{3}{4}$

$\frac{3}{4}$



37



38

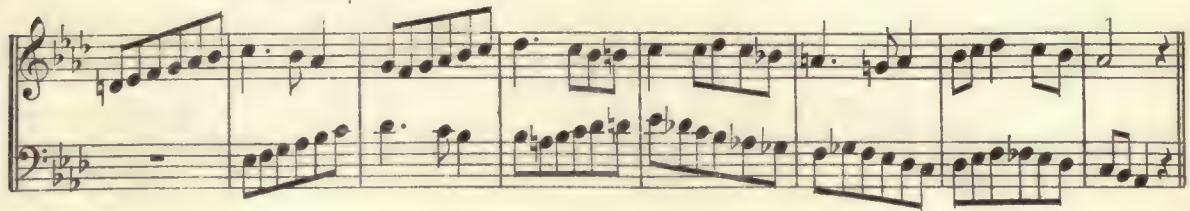


39



40







46

47

48

49



53 (Study 78)

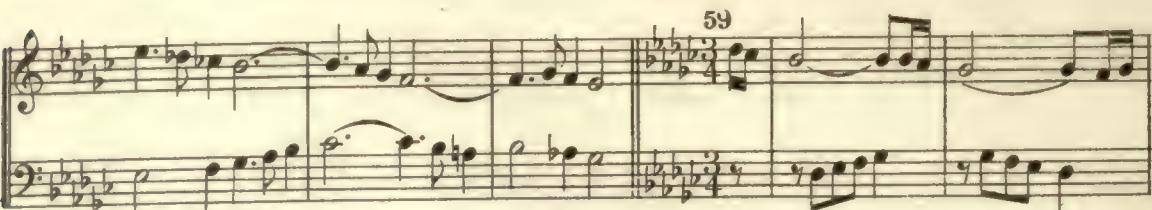
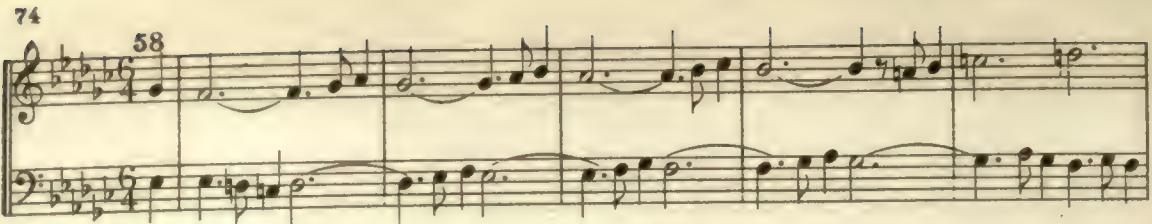
54 (Compare II, 208)

55



56 (Compare III, 233)





64 (Study 80, 81, 82)

This section contains two staves of musical notation. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in 4/4 time with a key signature of four flats. The music consists of various note patterns, including eighth and sixteenth notes, with some grace notes and slurs.

This section continues the musical pattern from the previous page, maintaining the same staff layout, time signature, and key signature.

This section continues the musical pattern from the previous page, maintaining the same staff layout, time signature, and key signature.

65

This section begins with a change in time signature to 3/4. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in 3/4 time with a key signature of three flats. The music features sixteenth-note patterns and slurs.

This section continues the musical pattern from the previous page, maintaining the same staff layout, time signature, and key signature.

This section continues the musical pattern from the previous page, maintaining the same staff layout, time signature, and key signature.

66

This section begins with a change in time signature back to 4/4. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in 4/4 time with a key signature of three flats. The music features sixteenth-note patterns and slurs.

This section continues the musical pattern from the previous page, maintaining the same staff layout, time signature, and key signature.

MODULATORY EXERCISES.

67—To V and IV.*

68 Compare 67

69 Compare 67; 68

70 To II, III, and VI.

71 Compare 70

72 Compare 70-71

73 Suggesting IV, V, VI, II.

74 To Vand I, and suggesting IV.



75 Compare 74



76 Suggesting II, III, and V.



77 Compare 76



78 To vi via II and III.



79 Compare 78



80 To II twice.



81 To remoter keys.





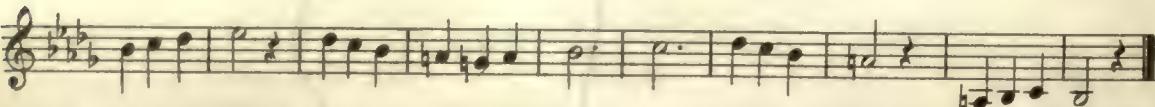
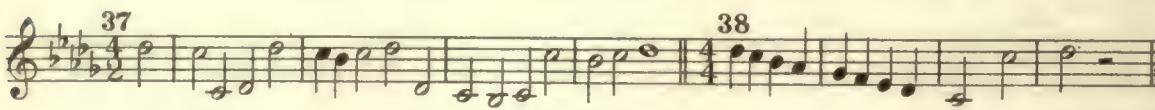
A handwritten musical score page featuring eight staves of music. The score is written in two systems. The first system consists of staves 1 through 4, starting in common time (indicated by a 'C') and transitioning to 3/4 time. The second system continues on staves 5 through 8, also in 3/4 time. The music is composed for multiple voices, with various note heads and stems. Measure numbers 85 and 86 are visible at the top left. The score includes dynamic markings such as 'f' (fortissimo) and 'p' (pianissimo). The paper has a light beige or cream color.

FIFTH SERIES

One-part exercises — Systematic treatment of intervals, beginning with the larger —
 Skips to and from chromatic tones having obvious key-relationship — The commoner augmented and diminished intervals

The musical score contains 18 staves of music, each numbered sequentially:

- Staff 1: Treble clef, common time.
- Staff 2: Treble clef, common time.
- Staff 3: Treble clef, common time.
- Staff 4: Treble clef, common time.
- Staff 5: Treble clef, common time.
- Staff 6: Treble clef, common time.
- Staff 7: Treble clef, 6/8 time.
- Staff 8: Treble clef, common time.
- Staff 9: Treble clef, common time.
- Staff 10: Treble clef, common time.
- Staff 11: Treble clef, common time.
- Staff 12: Treble clef, common time.
- Staff 13: Treble clef, common time.
- Staff 14: Treble clef, common time.
- Staff 15: Treble clef, 3/4 time.
- Staff 16: Treble clef, 3/4 time.
- Staff 17: Treble clef, common time.
- Staff 18: Treble clef, common time.



A handwritten musical score for bassoon, page 83, featuring ten staves of music. The score is in 2/4 time throughout. Measure numbers 41 through 60 are indicated above each staff. The music consists primarily of eighth-note patterns, with some sixteenth-note figures and occasional rests. Measures 41-45 show a steady eighth-note pattern. Measures 46-49 introduce a more complex eighth-note figure. Measures 50-52 feature eighth-note pairs. Measures 53-56 continue the eighth-note patterns. Measures 57-59 show a mix of eighth and sixteenth notes. Measures 60 concludes the page with a final eighth-note pattern.

84

61

62

63

64

65

66

67

68

69

70

71

72

73

74

75

76

77

78

79

80

81

82

83

84

85

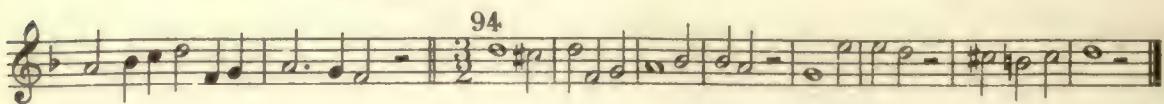
86

87

88

89

90



111

112

113

114

115

116

117

118

119

120

121

122

123

124



139

140

141

142

143

144

145

146

147

148

149

150

151

152

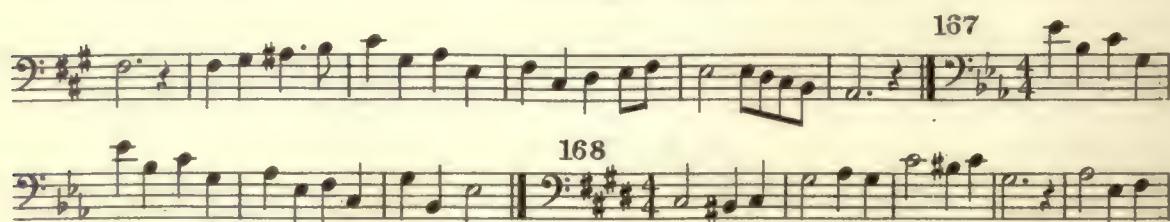
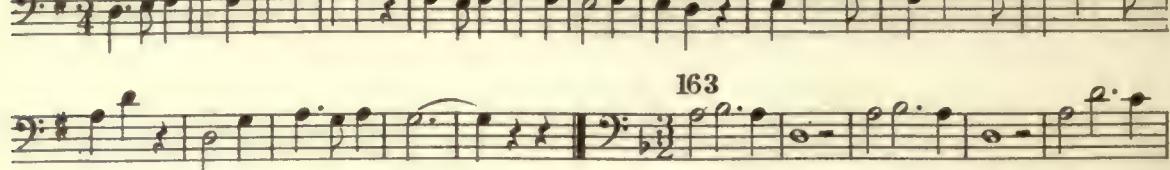
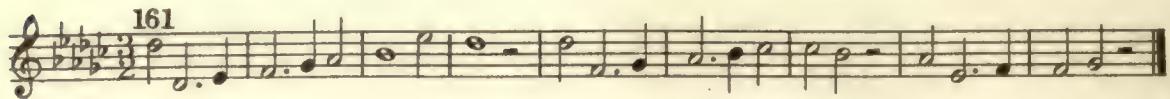
153

154

155

156

157



172

173

174

175

176

177

178

179

180

181

182

183

184

185

186

187

188

189

190

191

92



193



194



195



196



197

198



199



200



201



202



203

204



205



206



207

203

209

210

211

212

213

214

215

216

217

218

219

220

221

222 WII

223 WII

224 WII

225 WII

226 WII

227 WII

228 WII

229 WII

230 WII

231 WII

This is a handwritten musical score for two staves. The top staff begins with a treble clef and common time, followed by a section of sixteenth-note patterns. The key changes to common time with a bass clef, and the measure numbers 223 through 227 are written above the staff. The bottom staff begins with a bass clef and common time, featuring eighth-note patterns. The key changes to common time with a bass clef, and the measure numbers 228 through 231 are written above the staff. The music consists of eighth and sixteenth note patterns.

232

233

234

235

236

237

238

239

240

241

242

243

244

245 Lm

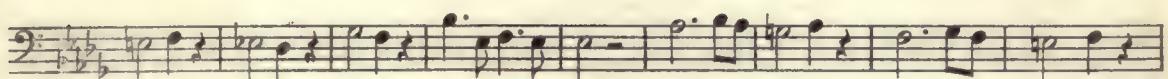
246 Rd

247 Lm

248 Rd



250 Lm*



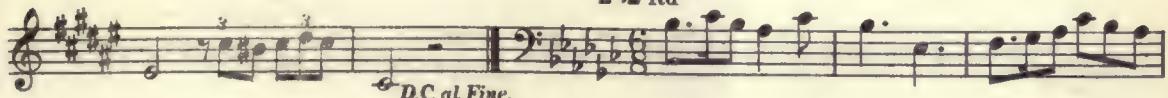
251 Lm



Fine.



252 Rd*



D.C. al Fine.



253



254 WII

255 Lm*

256 WII

257 WII

258 Cl*



259 Cl*

*Fine*

D.C. al Fine

260 Rd



100

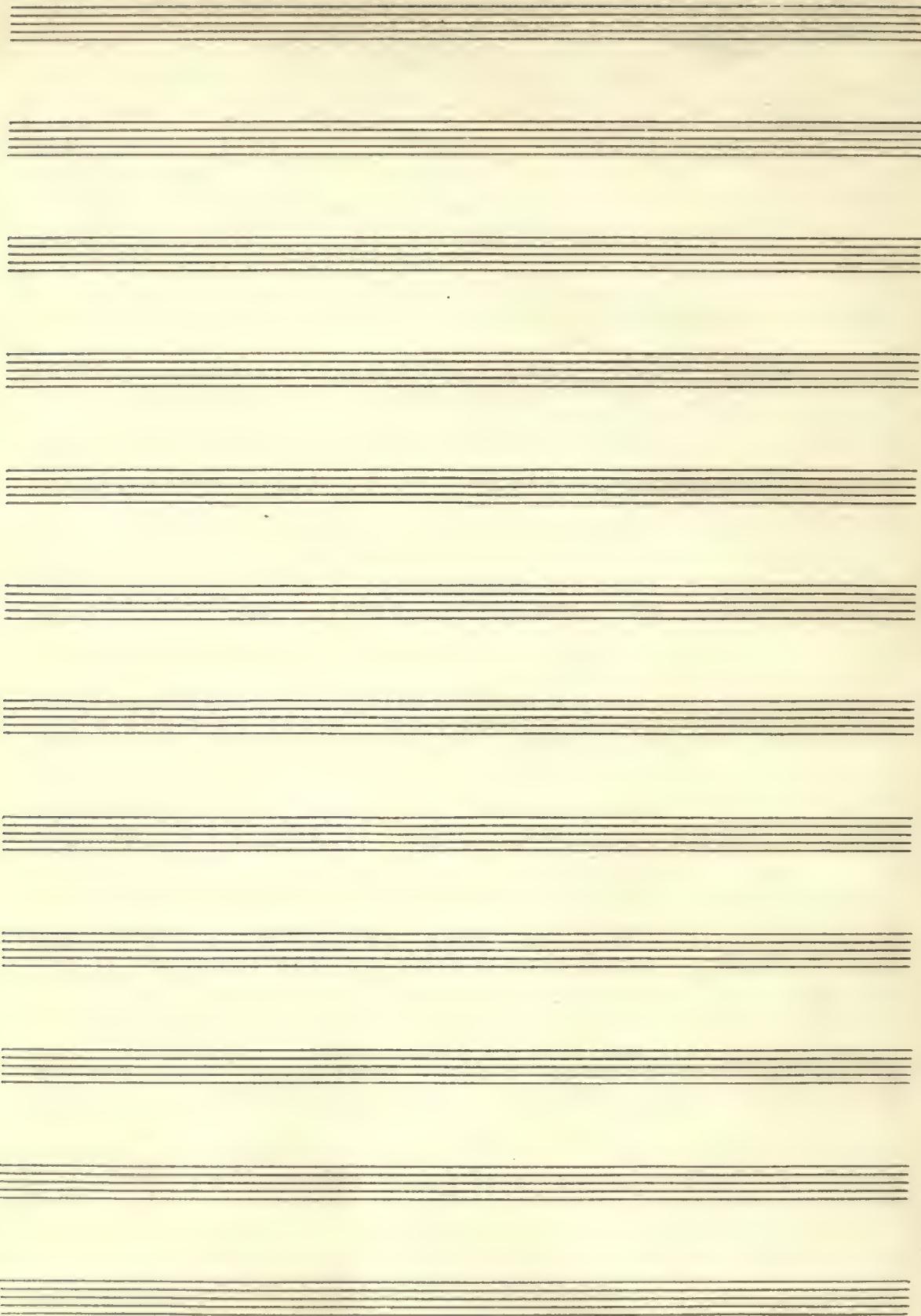
261 Cl*

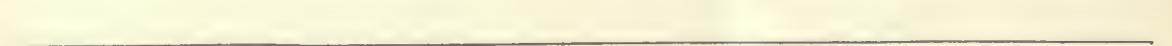
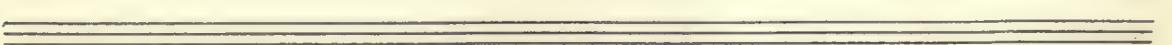
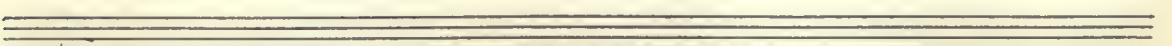
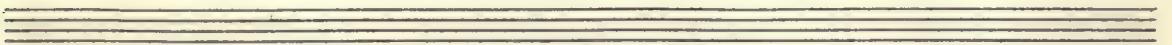
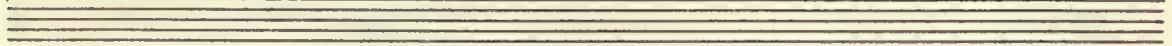
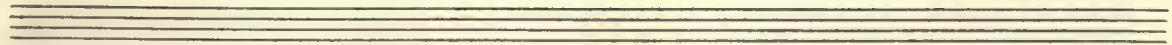
262 Hs*

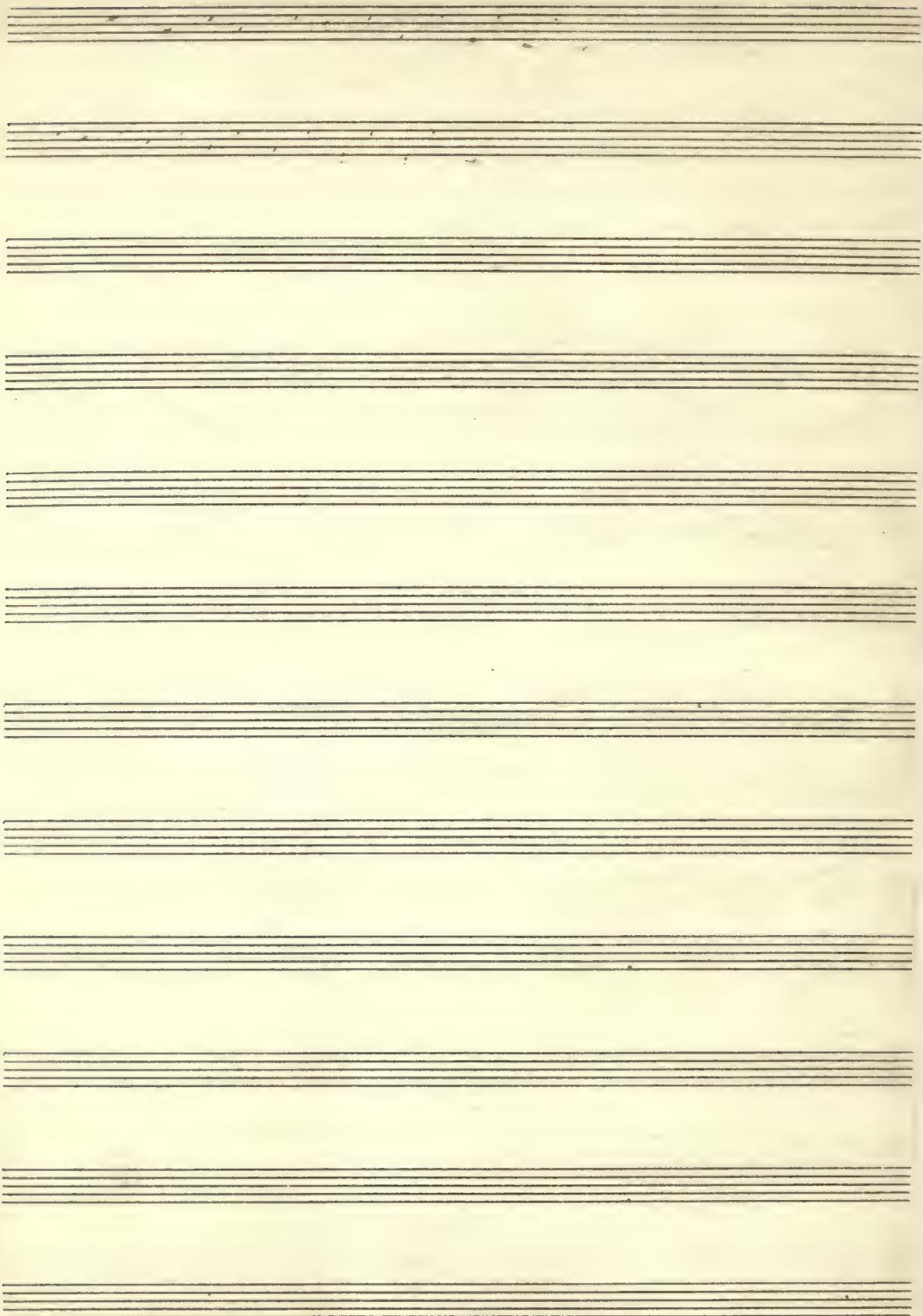
263 Rd

5-57-67645-200









M E L O D I A - B O O K III

SIXTH SERIES

Two-part exercises embodying all intervals treated in Series V — More elaborate development of rhythmical difficulties, especially of syncopation — Lengthy solfeggi from German, French, and English sources — Canon and Fugue

1 Bn*

2 Bn

3 Bn

4 Bn*

5

102

6 Bn*

Handwritten musical score page 102, system 6 Bn*. The top staff shows a treble clef, 4/4 time, and a bassoon part with eighth-note patterns. The bottom staff shows a bass clef, 2/4 time, and a bassoon part with eighth-note patterns.

Handwritten musical score page 102, system 7 Bn. The top staff shows a treble clef, C time, and a bassoon part with sixteenth-note patterns. The bottom staff shows a bass clef, C time, and a bassoon part with eighth-note patterns.

Handwritten musical score page 102, system 8 Wn. The top staff shows a treble clef, C time, and a woodwind part with eighth-note patterns. The bottom staff shows a bass clef, C time, and a bassoon part with eighth-note patterns.

Handwritten musical score page 102, system 9 Wn. The top staff shows a treble clef, C time, and a woodwind part with eighth-note patterns. The bottom staff shows a bass clef, C time, and a bassoon part with eighth-note patterns.

Handwritten musical score page 102, system 10 Lw. The top staff shows a treble clef, C time, and a woodwind part with eighth-note patterns. The bottom staff shows a bass clef, C time, and a bassoon part with eighth-note patterns.

Handwritten musical score page 102, system 11 Kb*. The top staff shows a treble clef, C time, and a bassoon part with eighth-note patterns. The bottom staff shows a bass clef, C time, and a bassoon part with eighth-note patterns.

Handwritten musical score page 102, system 11 Kb*, measures 1 and 2. The top staff shows a treble clef, C time, and a bassoon part with eighth-note patterns. The bottom staff shows a bass clef, C time, and a bassoon part with eighth-note patterns.

12 Hg

13 Du*

14 Wn

15 Ts

104

16 Wn

Wn

17 Wn

Wn

Wn

18 Wn

Wn

19 Wn

Wn

20 Wn*

Wn*

21 Wn

Wn

Wn

22 Wn

23 Wn

24 Wn

25 Wn

26 Wn*

27 Wn

28 Wn

29 Wn*

30 Wn*

31 Wn*



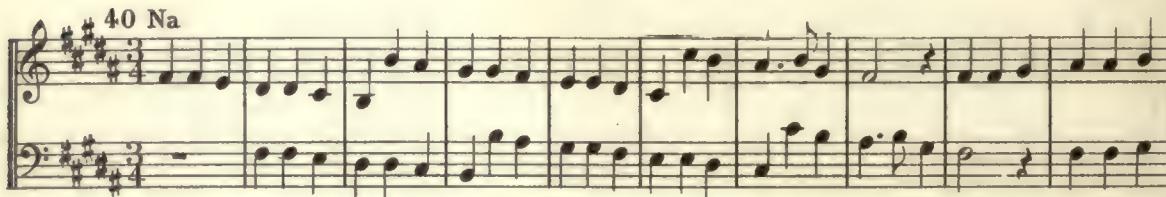
32 Fi

33 Fi

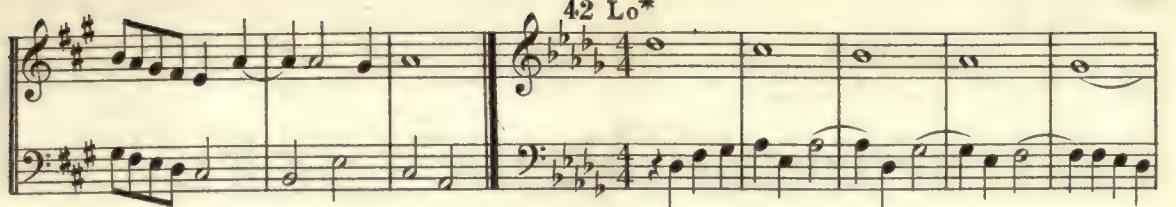
34 Sb

35 Sb*

108



42 Lo*





45 Na

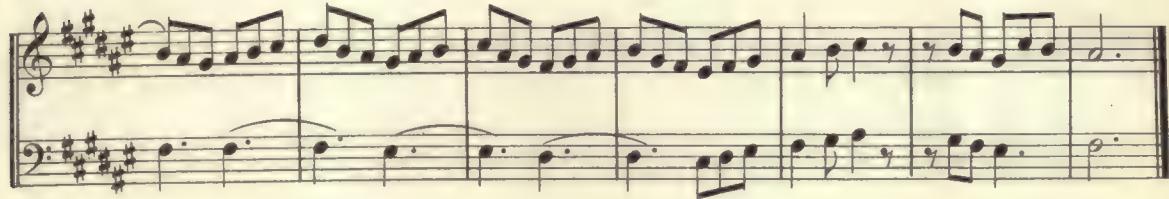
C

46 Hd*

46 Hd*



47 Wb



48 Du

C -



112

49 Du

50 Du*

Musical score page 113, measures 1-4. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time (indicated by a 'C'). The key signature is one flat (B-flat). The music features various note values including eighth and sixteenth notes, and rests. Measures 1-4 show a rhythmic pattern where the top staff has a sustained note followed by a sixteenth-note run, while the bottom staff has eighth-note pairs.

Musical score page 113, measures 5-8. The staves remain the same: treble clef for the top, bass clef for the bottom. The key signature changes to one sharp (G-sharp). Measures 5-8 continue the rhythmic patterns established in the previous measures, with the top staff featuring eighth-note pairs and the bottom staff showing sustained notes and sixteenth-note runs.

Musical score page 113, measures 9-12. The staves and key signature remain consistent. Measures 9-12 show a continuation of the rhythmic patterns, with the top staff having eighth-note pairs and the bottom staff featuring sustained notes and sixteenth-note runs.

Musical score page 113, measures 13-16. The staves and key signature remain the same. Measures 13-16 continue the rhythmic patterns, with the top staff having eighth-note pairs and the bottom staff featuring sustained notes and sixteenth-note runs.

Musical score page 113, measures 17-20. The key signature changes to four sharps (F-sharp major). The measure numbers 51 and 52 are indicated above the staff. Measures 17-20 show a continuation of the rhythmic patterns, with the top staff having eighth-note pairs and the bottom staff featuring sustained notes and sixteenth-note runs.

Musical score page 113, measures 21-24. The key signature changes back to one flat (B-flat). The measure numbers 52 and 53 are indicated above the staff. Measures 21-24 show a continuation of the rhythmic patterns, with the top staff having eighth-note pairs and the bottom staff featuring sustained notes and sixteenth-note runs.

Musical score page 113, measures 25-28. The key signature remains one flat (B-flat). Measures 25-28 show a continuation of the rhythmic patterns, with the top staff having eighth-note pairs and the bottom staff featuring sustained notes and sixteenth-note runs.

Musical score page 113, measures 29-32. The key signature remains one flat (B-flat). Measures 29-32 show a continuation of the rhythmic patterns, with the top staff having eighth-note pairs and the bottom staff featuring sustained notes and sixteenth-note runs.

114

53 Wb



56 Wb

Musical score page 115, system 56 Wb. Treble and bass staves in 3/4 time, key signature 4 sharps. The treble staff has eighth-note patterns and sixteenth-note grace notes. The bass staff has eighth-note patterns.

Musical score page 115, system 56 Wb. Treble and bass staves in 3/4 time, key signature 4 sharps. The treble staff has eighth-note patterns and sixteenth-note grace notes. The bass staff has eighth-note patterns.

Musical score page 115, system 56 Wb. Treble and bass staves in 3/4 time, key signature 4 sharps. The treble staff has eighth-note patterns and sixteenth-note grace notes. The bass staff has eighth-note patterns.

57 Na

Musical score page 115, system 57 Na. Treble and bass staves in 2/4 time, key signature 2 sharps. The treble staff has eighth-note patterns and sixteenth-note grace notes. The bass staff has eighth-note patterns.

Musical score page 115, system 57 Na. Treble and bass staves in 2/4 time, key signature 2 sharps. The treble staff has eighth-note patterns and sixteenth-note grace notes. The bass staff has eighth-note patterns.

Musical score page 115, system 57 Na. Treble and bass staves in 2/4 time, key signature 2 sharps. The treble staff has eighth-note patterns and sixteenth-note grace notes. The bass staff has eighth-note patterns.

Musical score page 115, system 57 Na. Treble and bass staves in 2/4 time, key signature 2 sharps. The treble staff has eighth-note patterns and sixteenth-note grace notes. The bass staff has eighth-note patterns.

Musical score page 115, system 57 Na. Treble and bass staves in 2/4 time, key signature 2 sharps. The treble staff has eighth-note patterns and sixteenth-note grace notes. The bass staff has eighth-note patterns.

58 Wb





62 Bt

Musical score page 117, measures 62-63. The key changes to B-flat major (one flat). The first measure of measure 62 ends with a half note. The second measure begins with a half note. Measure 63 starts with a half note in B-flat major, followed by a repeat sign and a section labeled "Bt".

Musical score page 117, measures 64-65. The key remains B-flat major. The first measure consists of six eighth notes. The second measure consists of six eighth notes.

Musical score page 117, measures 66-67. The key remains B-flat major. The first measure consists of six eighth notes. The second measure consists of six eighth notes.

Musical score page 117, measures 68-69. The key remains B-flat major. The first measure consists of six eighth notes. The second measure consists of six eighth notes.

63

Musical score page 117, measures 70-71. The key changes to G major (one sharp). The first measure consists of six eighth notes. The second measure consists of six eighth notes.

Musical score page 117, measures 72-73. The key remains G major. The first measure consists of six eighth notes. The second measure consists of six eighth notes.

118

64 Pa

Musical score for two staves (Treble and Bass) in 2/4 time. Key signature: one flat. Measure 118 (64 Pa): Both staves begin with a rest. Measure 1: Treble staff has a grace note followed by eighth notes; Bass staff has eighth-note pairs. Measure 2: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 3: Treble staff has a grace note followed by eighth notes; Bass staff has eighth-note pairs. Measure 4: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 5: Treble staff has a grace note followed by eighth notes; Bass staff has eighth-note pairs. Measure 6: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs.

65 Pa

Musical score for two staves (Treble and Bass) in 3/4 time. Key signature: one flat. Measure 119 (65 Pa): Treble staff starts with a quarter note, followed by eighth-note pairs. Bass staff starts with a half note, followed by eighth-note pairs. Measure 120: Treble staff starts with a half note, followed by eighth-note pairs. Bass staff starts with a half note, followed by eighth-note pairs.

A handwritten musical score for two staves, likely for piano or organ. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time (indicated by a 'C'). The key signature changes from one flat to three flats over the course of the measures. Measure 119 starts with a treble clef, a key signature of one flat, and a bass clef, a key signature of one flat. Measures 120-125 show the progression through two flats, three flats, and back to one flat. Measure 126 begins with a treble clef and a key signature of one flat. Measure 127 starts with a bass clef and a key signature of three flats. Measure 128 begins with a treble clef and a key signature of three flats. Measure 129 begins with a bass clef and a key signature of three flats. Measure 130 begins with a treble clef and a key signature of three flats.

120



68 Sb - W11



69 Sb - W11



70 Sb - W11



71 Pa*



Musical score for two staves (Treble and Bass) in 4/4 time. Key signature: four sharps. Measure 1: Treble staff starts with a quarter note, followed by eighth-note pairs. Bass staff starts with a half note, followed by eighth-note pairs. Measure 2: Treble staff continues eighth-note pairs. Bass staff starts with a half note, followed by eighth-note pairs. Measure 3: Treble staff continues eighth-note pairs. Bass staff starts with a half note, followed by eighth-note pairs. Measure 4: Treble staff continues eighth-note pairs. Bass staff starts with a half note, followed by eighth-note pairs. Measure 5: Treble staff continues eighth-note pairs. Bass staff starts with a half note, followed by eighth-note pairs. Measure 6: Treble staff continues eighth-note pairs. Bass staff starts with a half note, followed by eighth-note pairs. Measure 7: Treble staff continues eighth-note pairs. Bass staff starts with a half note, followed by eighth-note pairs. Measure 8: Treble staff continues eighth-note pairs. Bass staff starts with a half note, followed by eighth-note pairs.

73 Pa

Musical score for two staves (treble and bass) in 2/4 time, 2 flats key signature. The music begins with eighth-note patterns followed by sixteenth-note figures.

Continuation of the musical score for two staves (treble and bass) in 2/4 time, 2 flats key signature. The pattern continues with eighth-note and sixteenth-note figures.

Continuation of the musical score for two staves (treble and bass) in 2/4 time, 2 flats key signature. The pattern continues with eighth-note and sixteenth-note figures.

Continuation of the musical score for two staves (treble and bass) in 2/4 time, 2 flats key signature. The pattern continues with eighth-note and sixteenth-note figures.

Continuation of the musical score for two staves (treble and bass) in 2/4 time, 2 flats key signature. The pattern continues with eighth-note and sixteenth-note figures.

Continuation of the musical score for two staves (treble and bass) in 2/4 time, 2 flats key signature. The pattern continues with eighth-note and sixteenth-note figures.

74 Pa*

Musical score for two staves (treble and bass) in 2/4 time, 2 flats key signature. The music begins with eighth-note patterns followed by sixteenth-note figures.

Continuation of the musical score for two staves (treble and bass) in 2/4 time, 2 flats key signature. The pattern continues with eighth-note and sixteenth-note figures.

124

75

This block contains four staves of handwritten musical notation. The top two staves are in common time (indicated by '3') and the bottom two are in common time (indicated by '4'). Measure 75 starts with a treble clef, a key signature of one flat, and a tempo marking of '75'. The music consists of eighth and sixteenth note patterns. Measure 76 begins with a treble clef, a key signature of one flat, and a tempo marking of '76'. The music continues with eighth and sixteenth note patterns. Measures 77 and 78 begin with a treble clef, a key signature of one sharp, and a tempo marking of '77'. The music features eighth and sixteenth note patterns, with some notes having sharp or natural signs.

76

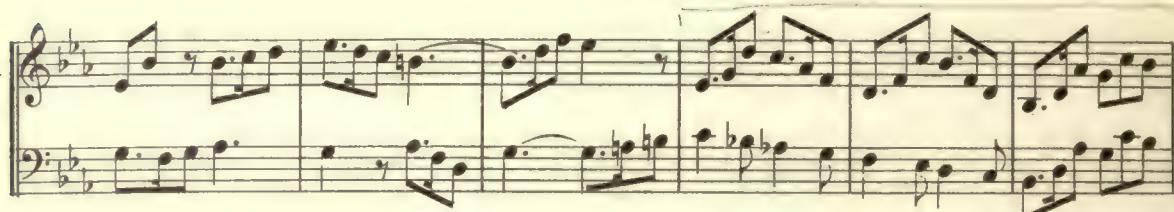
77

78

Hereafter the modern method of cancellation of double-flats and double-sharps — by a single character, omitting the \natural — will be used.

78

79



82

83

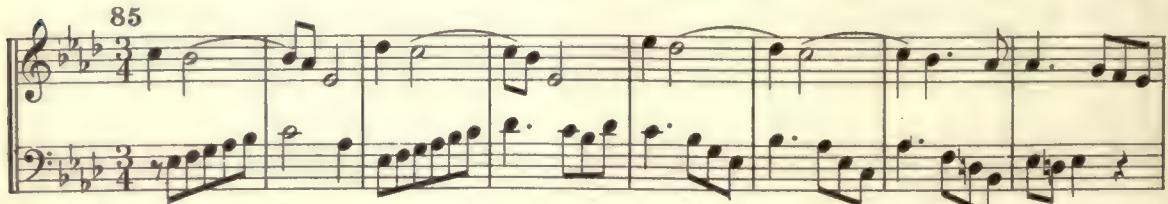
128



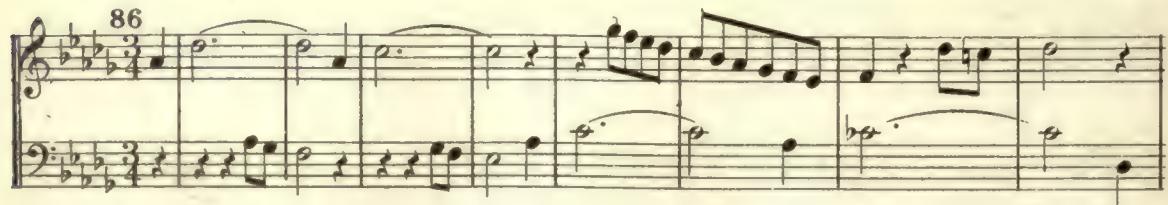
84



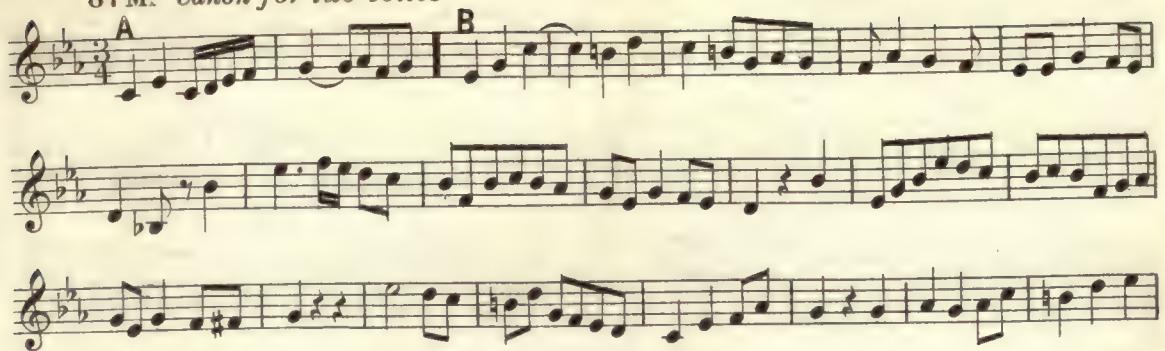
85



86



87 Mi Canon for two voices



88 Mi Canon for two voices

Musical score for Canon for two voices, measures 88-89. The score consists of two staves. Staff A starts with eighth-note pairs followed by sixteenth-note pairs. Staff B follows with eighth-note pairs and sixteenth-note pairs. The key signature changes to E major (no sharps or flats).

89 Mi Canon for two voices

Musical score for Canon for two voices, measures 89-90. The score consists of two staves. Staff A starts with eighth-note pairs followed by sixteenth-note pairs. Staff B follows with eighth-note pairs and sixteenth-note pairs. The key signature remains E major (no sharps or flats).

90 Fugue for two voices

A handwritten musical score for a fugue, numbered 90. The score consists of ten staves, each with a treble clef and a key signature of one flat. The music is written in common time. The score is divided into ten measures, with measure numbers 1 through 10 written above the first, third, fifth, seventh, and ninth staves. Measures 1 through 4 are for the top voice only. Measures 5 through 10 are for both voices. The notation includes various note values such as eighth and sixteenth notes, rests, and dynamic markings like forte and piano. Measure 10 concludes with a final cadence.

SEVENTH SERIES

One-part exercises — Systematic treatment of skips to, from, and between chromatic tones — Introductory study of passages whose chromatics "deny" the signature — Advanced solfeggi from foreign sources — Specimen difficulties, without text, from the classics

The musical exercises are numbered 1 through 12:

- Exercise 1:** Treble clef, C major (no sharps or flats). Measures show various note patterns including eighth and sixteenth notes.
- Exercise 2:** Treble clef, C major (no sharps or flats). Measures show various note patterns including eighth and sixteenth notes.
- Exercise 3:** Treble clef, F major (one sharp). Measures show various note patterns including eighth and sixteenth notes.
- Exercise 4:** Treble clef, G major (two sharps). Measures show various note patterns including eighth and sixteenth notes.
- Exercise 5:** Treble clef, A major (three sharps). Measures show various note patterns including eighth and sixteenth notes.
- Exercise 6:** Treble clef, D major (one sharp). Measures show various note patterns including eighth and sixteenth notes.
- Exercise 7:** Treble clef, E major (two sharps). Measures show various note patterns including eighth and sixteenth notes.
- Exercise 8:** Treble clef, B major (five sharps). Measures show sixteenth-note patterns.
- Exercise 9:** Bass clef, F# minor (one sharp). Measures show eighth and sixteenth-note patterns.
- Exercise 10:** Bass clef, G# minor (two sharps). Measures show eighth and sixteenth-note patterns.
- Exercise 11:** Bass clef, A# minor (three sharps). Measures show eighth and sixteenth-note patterns.
- Exercise 12:** Bass clef, C# minor (one sharp). Measures show eighth and sixteenth-note patterns.

13

14

15

16

17

18

19

20

21

22

23

24

25

26

27

28

29

30

31

32

33

34

35

36

37

38

39

40

41

42

43

44

45

46

47

48

49

50

51

52

53

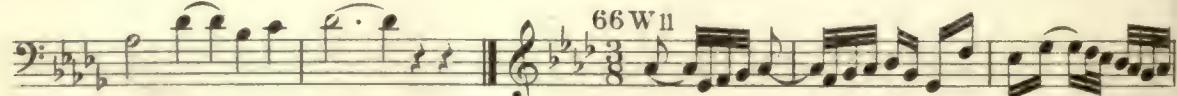
54

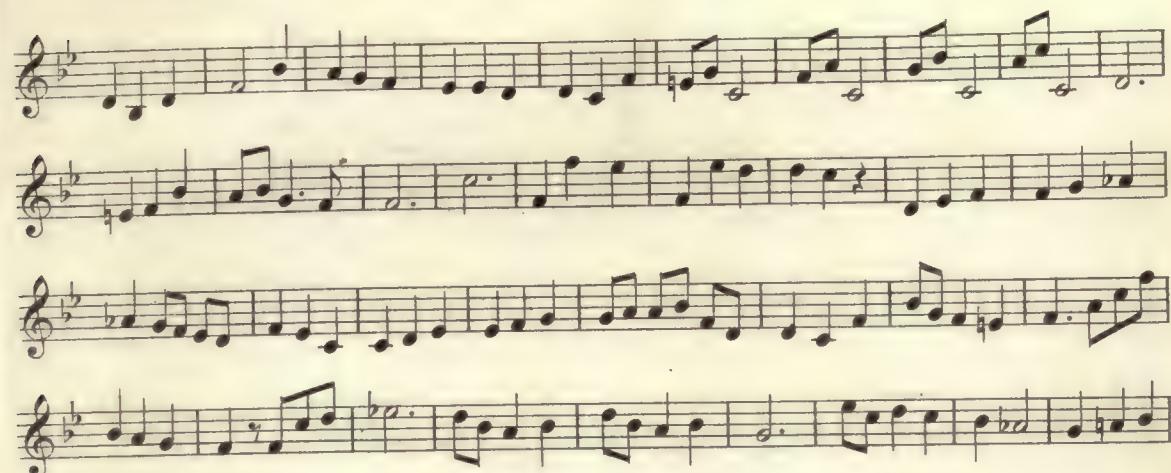
55

56



62 La*





73 W₁₁

74 W₁₁

75 W₁₁

76 W₁₁

77 W₁₁

78 W₁₁

79 WII

This page contains ten staves of handwritten musical notation. The first two staves are in common time (indicated by 'C') and have a key signature of four sharps. The third staff begins with a treble clef and a 'B' key signature, followed by a section labeled '79 WII'. The fourth staff continues in common time with a 'B' key signature. The fifth staff begins with a treble clef and a 'B' key signature, followed by a section labeled '80 WII'. The sixth staff continues in common time with a 'B' key signature. The seventh staff begins with a bass clef and a 'B' key signature, followed by a section labeled '81 WII'. The eighth staff continues in common time with a 'B' key signature. The ninth staff begins with a bass clef and a 'B' key signature, followed by a section labeled '82 Hd*'. The tenth staff continues in common time with a 'B' key signature.

83 Lm

84 Lm

85 Lm

1. 2.

86 Lm

E-57-67645-200

A handwritten musical score for piano, consisting of five systems of music. The score is written on five-line staves. Measure 87 Lm starts with a treble clef, a key signature of four sharps, and a common time signature. Measure 88 Lm begins with a bass clef, a key signature of three sharps, and a common time signature. Measure 89 Bh starts with a bass clef, a key signature of one sharp, and a common time signature. Measure 90 Bh starts with a bass clef, a key signature of one sharp, and a common time signature. Measure 91 Bh* starts with a treble clef, a key signature of one sharp, and a common time signature.

144

92 Bh*

Sheet music for piano, 144 measures, 92 Bh*. The music is in common time, 2/4 time, and 6/8 time. The key signature is one flat. The music consists of two staves. The first staff uses a treble clef and the second staff uses a bass clef. The music features various note patterns, including eighth and sixteenth notes, and rests. Measure 144 starts with a treble clef, 2/4 time, and a bass clef, 6/8 time.

93 Bh*

Sheet music for piano, 93 Bh*. The music continues from measure 144. The key signature changes to one flat. The music consists of two staves. The first staff uses a treble clef and the second staff uses a bass clef. The music features various note patterns, including eighth and sixteenth notes, and rests. Measure 93 starts with a treble clef, 2/4 time, and a bass clef, 6/8 time.

94

95

96

97

98

99

100

101

102

103

104

105

106

146

107



108



110



112



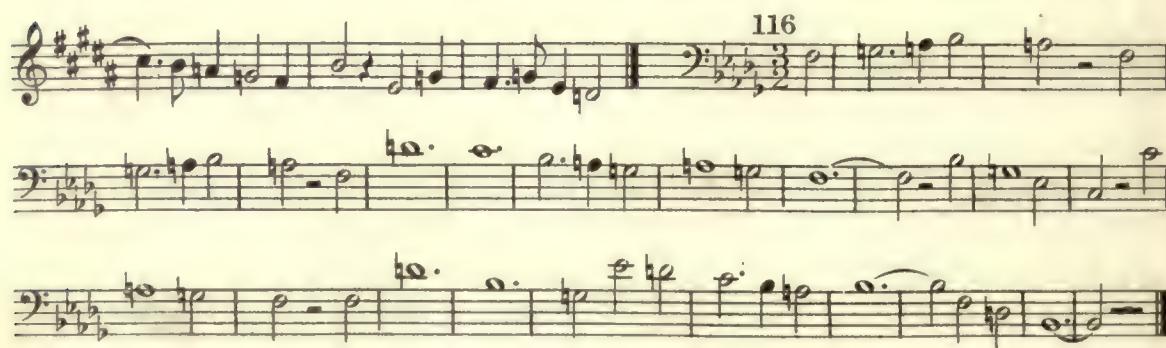
114



115

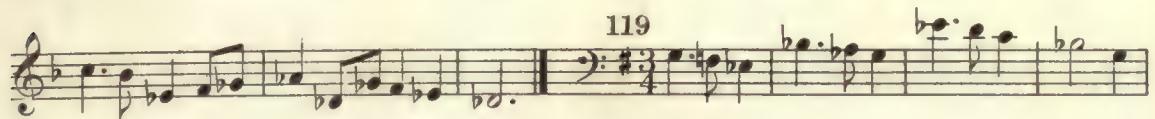


116



117





125

126

127



131 Bh

The image shows ten staves of musical notation, likely for a string quartet or similar ensemble. The staves are arranged vertically, each with a different dynamic marking at the beginning. The first staff starts with '132 Bh' in blue ink. The second staff starts with '133 Bh'. The third staff starts with '134 Br'. The fourth staff starts with '135 Bh*' in blue ink. The fifth staff starts with '136 Bh'. The sixth staff starts with '137 Wg'. Each staff contains six measures of music, with various note heads, stems, and rests. The music is written in common time, with some measures showing eighth-note patterns and others sixteenth-note patterns.

EIGHTH SERIES

Two-part exercises, involving all the difficulties treated in Series VII, and fully reviewing the rhythmical problems earlier treated — Maximum difficulties of mediated modulation — Special studies in the development of independence of the parts

The image contains six staves of musical notation, each consisting of a treble clef staff above a bass clef staff. The notation is for two voices, likely piano, and includes various note values (eighth, sixteenth, thirty-second), rests, and dynamic markings (f, p). The pieces involve complex rhythmic patterns and modulations between different time signatures and key signatures. Staff 1 starts in G major (3/4), Staff 2 in A major (4/4), Staff 3 in E major (3/4), Staff 4 in B-flat major (2/4), Staff 5 in F major (3/4), and Staff 6 in C major (2/4).

A handwritten musical score for two voices (soprano and alto) and basso continuo. The score consists of eight staves of music. The first three staves are in common time (indicated by '4') and major key (indicated by a single sharp). The fourth staff begins in common time and major key. The fifth staff begins in common time and minor key (indicated by a single flat). The sixth staff begins in common time and minor key. The seventh staff begins in common time and minor key. The eighth staff begins in common time and minor key.

A handwritten musical score consisting of two staves of music. The top staff uses a treble clef and a key signature of three sharps, with a time signature of common time (indicated by '8'). The bottom staff uses a bass clef and a key signature of one sharp, also with a time signature of common time (indicated by '8'). The music is divided into measures by vertical bar lines. Measure 7 starts with a dotted quarter note followed by eighth-note pairs. Measure 8 begins with a half note. Measure 9 starts with a dotted half note. The notation includes various note heads, stems, and beams, typical of early printed music notation.

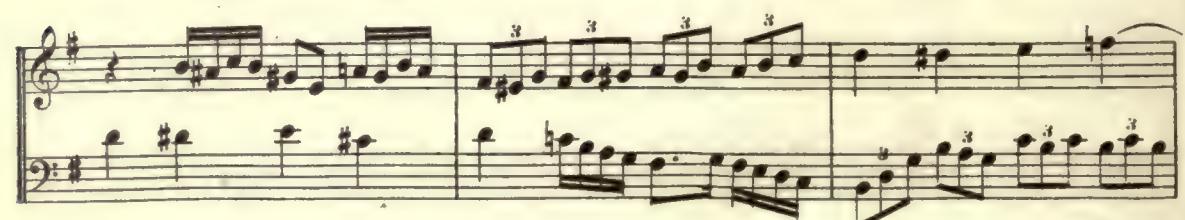
154

10

3

A handwritten musical score consisting of two staves of music. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time (indicated by a '4'). Measure 11 starts with a dotted half note followed by eighth notes. Measure 12 begins with a half note. Measures 13 and 14 continue the melodic line. The score is written in black ink on white paper.

13





16

Handwritten musical score for two voices. The top staff is in G major (one sharp) and the bottom staff is in C major. Measure 16 continues with eighth-note patterns. Measure 17 begins with a quarter note in G major, followed by eighth-note patterns.

Handwritten musical score for two voices. The top staff is in G major (one sharp) and the bottom staff is in C major. Measure 17 continues with eighth-note patterns. Measure 18 begins with a quarter note in G major, followed by eighth-note patterns.

Handwritten musical score for two voices. The top staff is in G major (one sharp) and the bottom staff is in C major. Measure 18 continues with eighth-note patterns. Measure 19 begins with a quarter note in G major, followed by eighth-note patterns.

Handwritten musical score for two voices. The top staff is in G major (one sharp) and the bottom staff is in C major. Measure 19 continues with eighth-note patterns. Measure 20 begins with a quarter note in G major, followed by eighth-note patterns.

17

Handwritten musical score for two voices. The top staff is in G major (one sharp) and the bottom staff is in C major. Measure 20 continues with eighth-note patterns. Measure 21 begins with a quarter note in G major, followed by eighth-note patterns.

Handwritten musical score for two voices. The top staff is in G major (one sharp) and the bottom staff is in C major. Measure 21 continues with eighth-note patterns. Measure 22 begins with a quarter note in G major, followed by eighth-note patterns.

Handwritten musical score for two voices. The top staff is in G major (one sharp) and the bottom staff is in C major. Measure 22 continues with eighth-note patterns. Measure 23 begins with a quarter note in G major, followed by eighth-note patterns.

Sheet music for two staves, measures 158-18.

The music is in common time (indicated by a 'C'). The key signature changes from G major (two sharps) to F major (one sharp), then to D major (no sharps or flats), and finally to B-flat major (two flats). The bass staff uses a bass clef, and the treble staff uses a soprano clef.

Measure 158 (Measures 1-4): Treble staff has eighth-note patterns with grace notes. Bass staff has eighth-note patterns with grace notes.

Measure 159 (Measures 5-8): Treble staff has eighth-note patterns with grace notes. Bass staff has eighth-note patterns with grace notes.

Measure 160 (Measures 9-12): Treble staff has eighth-note patterns with grace notes. Bass staff has eighth-note patterns with grace notes.

Measure 161 (Measures 13-16): Treble staff has eighth-note patterns with grace notes. Bass staff has eighth-note patterns with grace notes.

Measure 162 (Measures 17-20): Treble staff has eighth-note patterns with grace notes. Bass staff has eighth-note patterns with grace notes.

Measure 163 (Measures 21-24): Treble staff has eighth-note patterns with grace notes. Bass staff has eighth-note patterns with grace notes.

Measure 164 (Measures 25-28): Treble staff has eighth-note patterns with grace notes. Bass staff has eighth-note patterns with grace notes.

Measure 165 (Measures 29-32): Treble staff has eighth-note patterns with grace notes. Bass staff has eighth-note patterns with grace notes.

Measure 166 (Measures 33-36): Treble staff has eighth-note patterns with grace notes. Bass staff has eighth-note patterns with grace notes.

Measure 167 (Measures 37-40): Treble staff has eighth-note patterns with grace notes. Bass staff has eighth-note patterns with grace notes.

Measure 168 (Measures 41-44): Treble staff has eighth-note patterns with grace notes. Bass staff has eighth-note patterns with grace notes.

Measure 169 (Measures 45-48): Treble staff has eighth-note patterns with grace notes. Bass staff has eighth-note patterns with grace notes.

Measure 170 (Measures 49-52): Treble staff has eighth-note patterns with grace notes. Bass staff has eighth-note patterns with grace notes.

Measure 171 (Measures 53-56): Treble staff has eighth-note patterns with grace notes. Bass staff has eighth-note patterns with grace notes.

Measure 172 (Measures 57-60): Treble staff has eighth-note patterns with grace notes. Bass staff has eighth-note patterns with grace notes.

Measure 173 (Measures 61-64): Treble staff has eighth-note patterns with grace notes. Bass staff has eighth-note patterns with grace notes.

Measure 174 (Measures 65-68): Treble staff has eighth-note patterns with grace notes. Bass staff has eighth-note patterns with grace notes.

Measure 175 (Measures 69-72): Treble staff has eighth-note patterns with grace notes. Bass staff has eighth-note patterns with grace notes.

Measure 176 (Measures 73-76): Treble staff has eighth-note patterns with grace notes. Bass staff has eighth-note patterns with grace notes.

Measure 177 (Measures 77-80): Treble staff has eighth-note patterns with grace notes. Bass staff has eighth-note patterns with grace notes.

Measure 178 (Measures 81-84): Treble staff has eighth-note patterns with grace notes. Bass staff has eighth-note patterns with grace notes.

Measure 179 (Measures 85-88): Treble staff has eighth-note patterns with grace notes. Bass staff has eighth-note patterns with grace notes.

Measure 180 (Measures 89-92): Treble staff has eighth-note patterns with grace notes. Bass staff has eighth-note patterns with grace notes.

Handwritten musical score for two staves, measures 18-21.

The score consists of two staves, each with a treble clef and a bass clef. The key signature changes from B-flat major (two flats) to A major (no sharps or flats) at measure 20. Measure 18 starts with a half note in B-flat major. Measure 19 begins with a half note in B-flat major, followed by a half note in A major. Measure 20 starts with a half note in A major. Measure 21 starts with a half note in A major.

Measure 18:

- Treble staff: Starts with a half note (B-flat), followed by eighth-note pairs (A, G; F, E).
- Bass staff: Starts with a half note (B-flat), followed by eighth-note pairs (A, G; F, E).

Measure 19:

- Treble staff: Starts with a half note (B-flat), followed by eighth-note pairs (A, G; F, E).
- Bass staff: Starts with a half note (B-flat), followed by eighth-note pairs (A, G; F, E).

Measure 20:

- Treble staff: Starts with a half note (A), followed by eighth-note pairs (G, F; E, D).
- Bass staff: Starts with a half note (A), followed by eighth-note pairs (G, F; E, D).

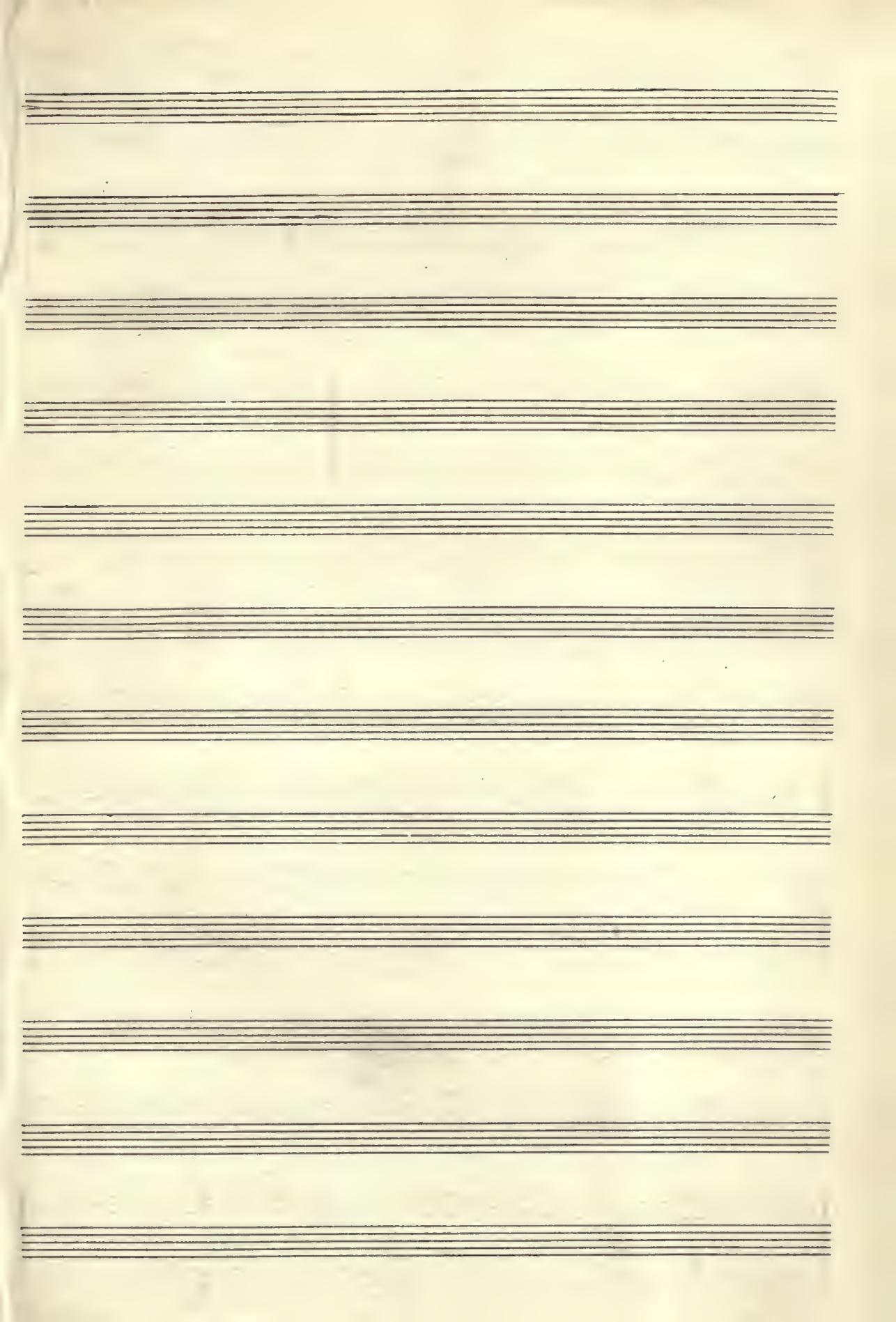
Measure 21:

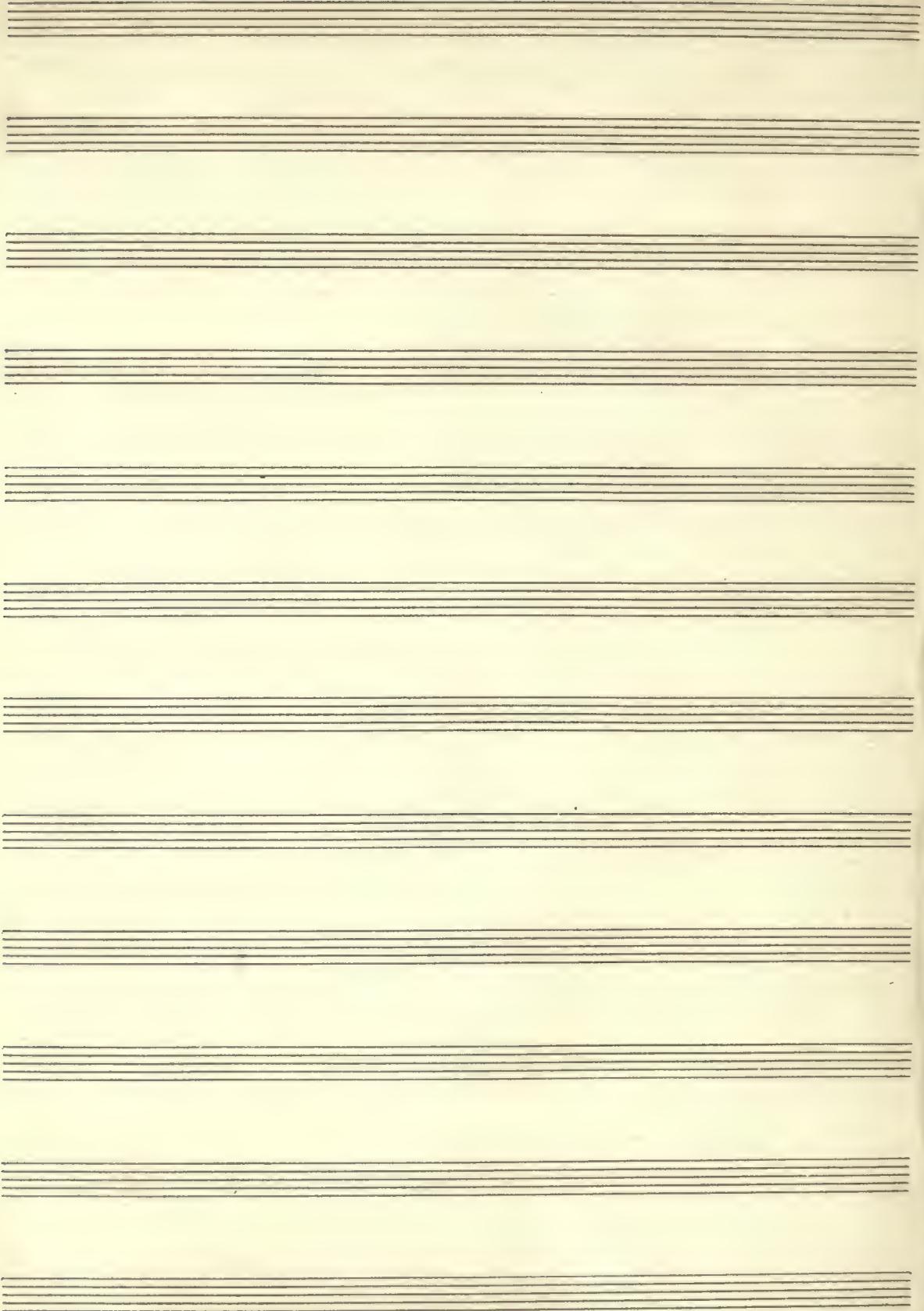
- Treble staff: Starts with a half note (A), followed by eighth-note pairs (G, F; E, D).
- Bass staff: Starts with a half note (A), followed by eighth-note pairs (G, F; E, D).

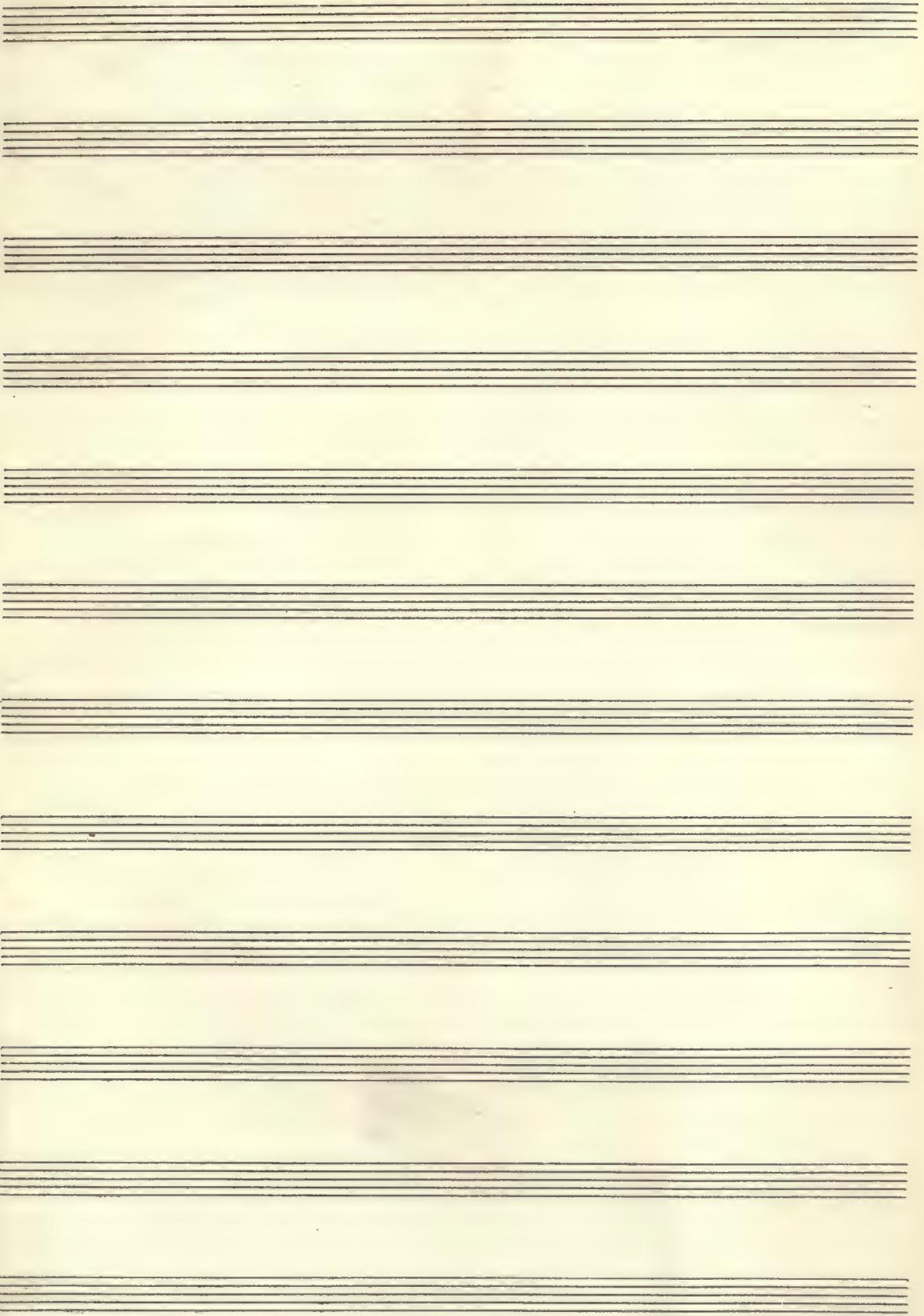


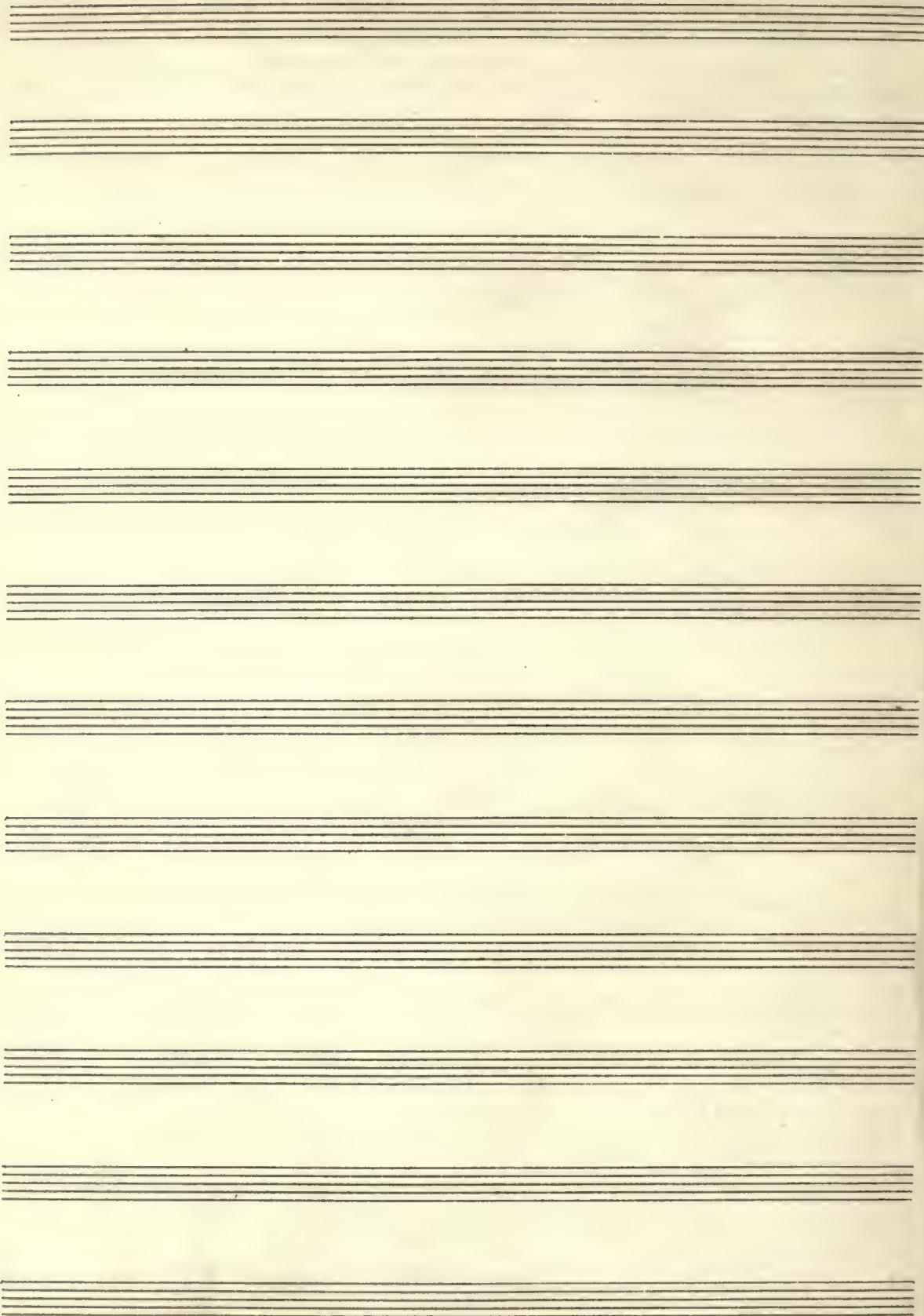
21 Ch*











M E L O D I A - B O O K I V

NINTH SERIES

One-part exercises — Typical passages from early and recent composers, with text, of difficulty ranging from medium to great — Full exposition of chromatics which "deny" the signature — Arbitrary changes of tonality

1 Hn

Thy name _____

through - out the world. 2 Hn

2 Hn

God's com-mand. Af-fright-ed fled Hells spi-rits black in throngs

Down they sink in the deep a - byss To end - less right.

3 Mz

C

Hear our all ap-pal-ling vengeance. Tear Cre - a - tion's vault a - sund-er, Till its

wrath a might - ier thunder Hurl an - ni - hi - lation down. Hurl an - ni - hi -

4 Hd

C

1ā - tion down. A - men, A - men, A - men, A - men

5 Mz

C

- men, A - men, A - men, A - men, A - men. Since I'm my - self, Sirs,

And not an oth - er Spare me my lit - tle life To grow more

wise. Spare me my lit - tle life ... To grow more wise, To grow more wise, To grow more wise!

6 Mz

C

Thou bad'st me to thy supper. Host of mine, Host would I turn: And

wilt thou too. and wilt thou too, in thy turn, Come to my ban-quet?

7 Gn

Let me but sit co - zy and dry Un - der the trees with my daugh - ter,
 And while raft and boat travel by I drink to the folk on the wa - ter!

8 Ck

Let Israel perish never, Let Judah's gods prevail! Hal ha ha! ha ha hal ha
 ha! In shackles live forever, Nor cease your plaintive wail. Hal ha ha hal ha ha! ha hal

9 Fr

When our hearts are op-prest in the midst of our pleasure, And despair
 — without meas - ure Has fill'd us with dread; Say, where, Say, where
 has gladness fled? Say, where, Say, where has gladness fled?

10 Mn

Take all the prophets of Baal, and let not one of them escape you. Bring them down to Kishon's
 brook, and there let them be slain. Not a trespass go un-smit-ten; Nothing

longer shall be hidden. Not a trespass, Not a tres - pass go un - smitten, go un -
 smitten, Not a tres-pass, not a tres - pass go un - smit - - - - ten.

12 Gn

This rare cup so ten-der-ly cherisht, This rare cup so ten-der-ly cherisht, Aye at his
 side the king did keep. And ev'-ry time it touch'd his lip,

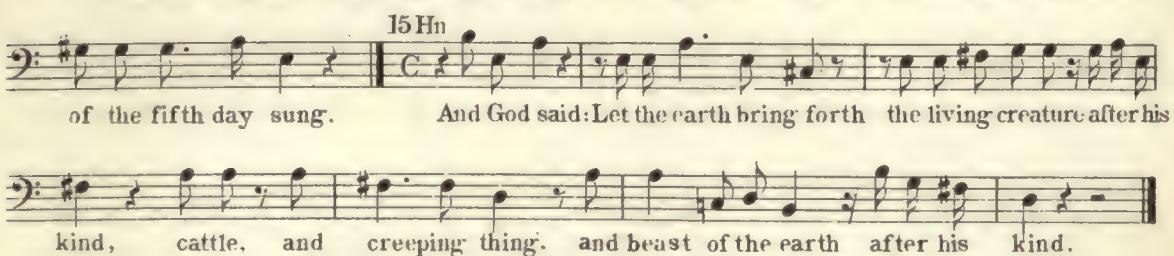
13 Gn

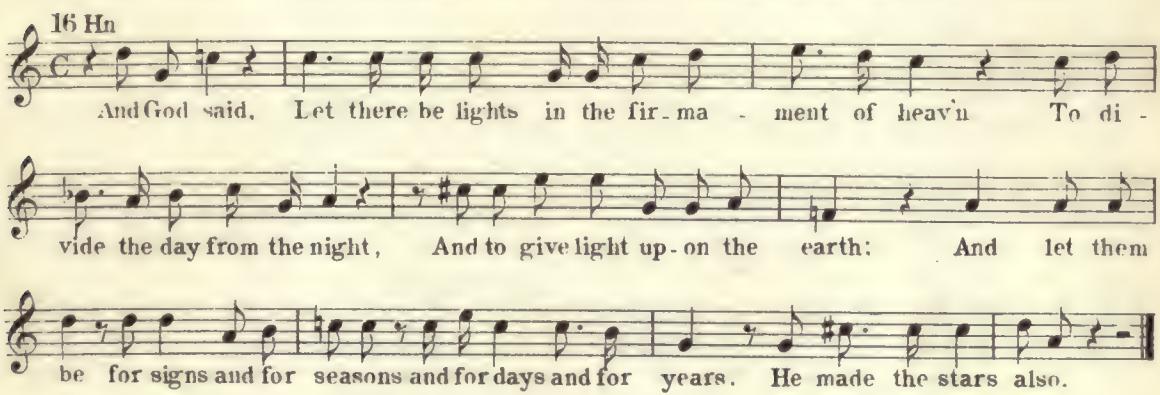
He wept and thought of her long per - ish'd. 'Gainst the pow'r's of
 5-57-67615-200

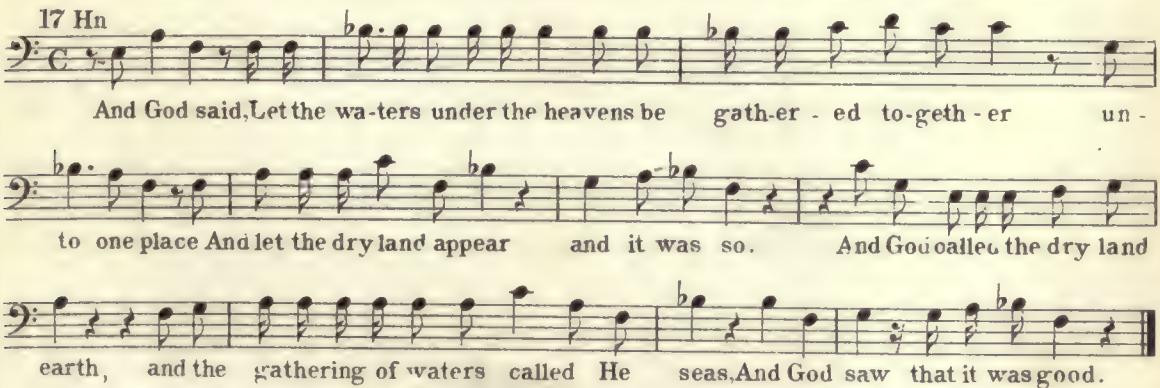
E-vil our arms as - sailing, 'Gainst the pow'rs of E-vil our arms as - sail-ing, Strongest
 earthly might must be un-a-vail-ing Strongest earthly might must be un-a-vail-ing!

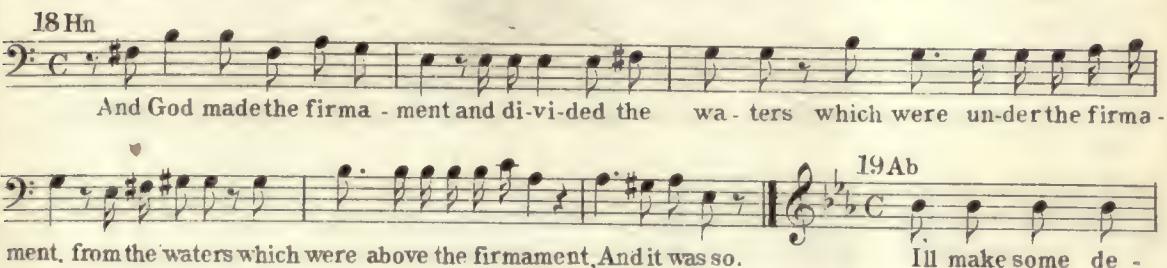
14 Hn

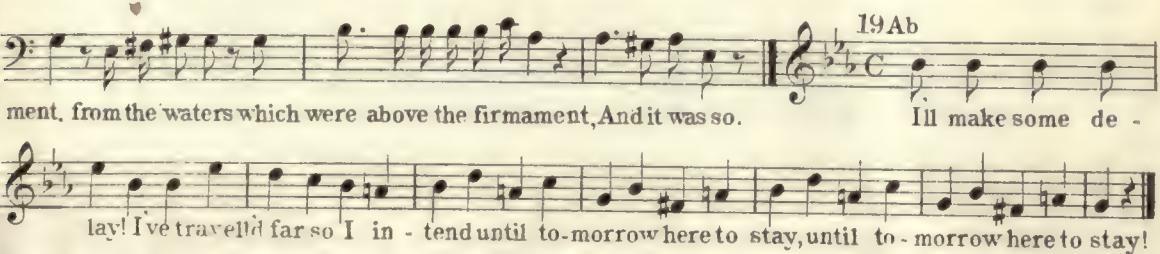

And the An-gels struck their im-mor-tal harps, and the wonders, the wonders

15 Hn

 of the fifth day sung. And God said: Let the earth bring forth the living creature after his kind, cattle, and creeping thing. and beast of the earth after his kind.

16 Hn

 And God said, Let there be lights in the fir-ma - ment of heav'n To di - vide the day from the night, And to give light up-on the earth: And let them be for signs and for seasons and for days and for years. He made the stars also.

17 Hn

 And God said, Let the wa-ters under the heavens be gath-er - ed to-geth - er un - to one place And let the dry land appear and it was so. And God calleu the dry land earth, and the gathering of waters called He seas, And God saw that it was good.

18 Hn

 And God made the firma - ment and di-vi-ded the wa - ters which were un-der the firma -

ment, from the waters which were above the firmament, And it was so. I'll make some de -

 lay! I've travell'd far so I in - tend until to-morrow here to stay, until to - morrow here to stay!

164

20 Rs

Ei - a Ma - ter, fons a - mo - ris, me sen - ti - revim do - lo - ris fac

ut _____ te - - cum - - la - - ge-am. He trusted in

21 Hd

God thatHe would de - liver Him: let Him de - liver Him, if He do - light in Him,

if He delight in Him let Him,deliver Him if He delight in Him,if He delight in

22 Hd

Him,if He delight in Him. And with His stripes we are heal -

ed are heal - ed, - are heal -

23 Rs

ed - are heal - ed. A -

- men, A - men,

A - men, A - men,A -

men,in sem pi - ter-na sae - cu - la. a

men, a - men.

24 Vd

When thou shalt come in the midst of fire to judge the world, When Thou shalt come

in the midst of fire to judge the world, in the midst of fire to judge,in the midst of

fire to judge,yea,to judge the world, O Lord Ged, O Lord God,de-liv - er me, O

5-57-67645-200

God, deliver me, O God, deliver me, de - liv - er me from death, death e -
 ter - nal in Thy day of Judg - ment. I . gath - er in each soul im -
 mor-tal. Death's dark angel. I. Widely opens Heav'n's flaming portal. See the throne on

high! And which of you, — frail sons ter - restial, But which of you Can view undis -
 may'd God enthroned in light ce - les - tial, All His might dis - play'd?

26 Fr
 Only the meek and childlike soul. Pure in heart and humble in spirit, pure in
 heart and humble in spirit. May en-ter this bright, — ho - ly place.

27 Hn
 But press'd by ardour now he runs, But press'd by ardour now he runs, Nor
 heeds the call, and chiding voice. Nor heeds the call and chiding voice. Then scenting, then

scent-ing the game, He sud-den stops. Thy rebuke hath broken his heart,

He is full of heaviness, He is full of heaviness, Thy rebuke hath
 broken his heart. He look-ed for some to have pity on Him, but there was no

man: niether found He any to comfort Him. He looked for some to have
 pity on Him, but there was no man, niether found He any to com-fort Him.

29 Gn

Lol his Empire is un - dy-ing. Pope and Po - et join the ring. Laurell'd
chiefs his tri - umph sing, Dancing round his pe - des - tal —

30 Hn

Now swarms the vil - lage o'er the mead, The rus - tic youth, the rud-dy
maid: The breathing harvest spreads around, Whose fragrance scents the air; From dale to dale making the
breeze. Resounds the voice of happy labor, Of jo - cund mirth and so - cial glee.

31 Vd

... e - - - le - i - son, ... chri - - - ste e - le - i - son, e - le - i - son, e - le - i - son.

32 Fr

All - the wealth of the earth Is our de - sire, is our de - sire, is our de - sire.

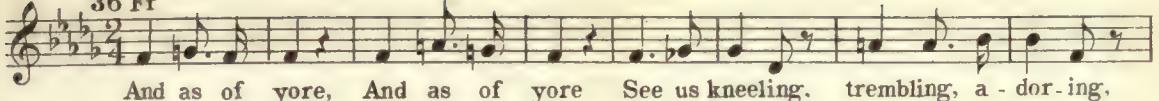
33 Hn

And onward as he bravely toils, In deeper er - ror plunges still, In
deeper er - ror plunges still, In deep - er er - ror plunges still. De -
press'd his courage sinks, And an - guish fills his heart.

34 Fr

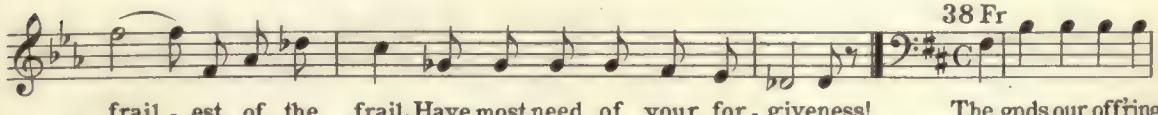
The earth is dark, Heav'n's light has faded, Shedding no bright
ray; Ev - 'ry hope, ev - 'ry hope with sor - row shaded. Direct us in Thy
ways, O God! O God! Support us in the strife, support us in the strife, O God!

36 Fr



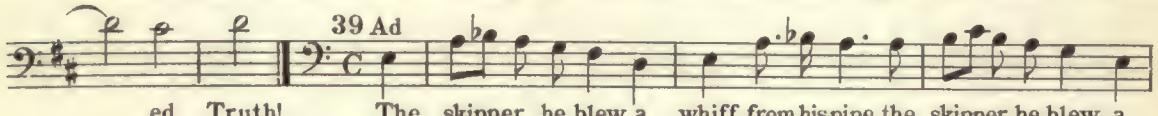
trembling, a - doring, Bow down once more. 37 Gn

And I, the



spurning, Scorn each bit-ter cry: To souls all dark with doubts dis - maying, To

souls all dark with doubts dis - maying, O blessed Truth, light re - veal, O bles-



whiff from his pipe, the skipper he blew a whiff from his pipe And a scorn-ful laugh laughed



40 Mn

Is not his word like a fire? And like a ham - mer that break - eth the

rock? A ham - mer that breaketh the rock, that breaketh the rock in - to pieces? Like a

fire, like a fire, and like a ham - mer that break - eth, that break - eth the

rock. His word is like a fire and like a ham - mer, A ham - mer that

breaketh the rock. For God is an - gry, an - gry with the wicked ev'ry

day; For God is angry with the wicked ev'ry day; And if the wicked turn not. The

Lord will whet His sword, will whet His sword; and He hath bent his bow, and
 made it ready, and made it ready, ready, Is not His word like a
 fire? and like a hammer that breaketh the rock, and like a hammer that breaketh the
 rock? Is not His word like a fire, and like a ham - mer, a ham - mer that
 break - eth the rock? That break - eth the rock, that break - eth the rock ; and like a
 fire like a ham - mer that break - eth the rock; is not His word like a
 hammer that break - eth the rock, is not His word like a hammer that breaketh
 the rock in - to pie - ces? Is not His word like a ham - mer that
 breaketh the rock? Grace on whom thou wilt be - stowing Save me Lord with mercy
 flowing, with mercy flowing! Save me, Lord, save me, Lord, save me, Lord!
42 Gn
 What wealth is here, what wealth out - bidding gold, Of peace and love, and innocence untold!
 What wealth is here, — of peace and love, what wealth out - bidding gold!
43 Ck
 'Tis a Jewish woman taken in the vale, And she is passing fair!
 She is fair? 'Tis well! Let her approach! Fair Jewish women may my mer - cy gain!

44 Vd

Day of an - ger, Day of an - ger, Day of trouble, Time shall
per - ish, per - ish like a bubble, Day of an - ger, Day of trouble, Time shall
perish like a bubble, So spake David and the Sibyl.

45 Vd

When thou shalt

come in the midst of fire to judge the whole world, in the midst of

46 Ck

fire to judge the whole world. A - las! A -

las! Thou might'st have saved our lives! A las! our children, our

children and our wives! But now no hope! All hope is gone! But

now no hope! all hope is gone! The blaz - ing sky no pitying raindrop sheds!

47 Bh*

How swiftly the flames of a wrath, all-compel - ling. Rise forth from a heart where God's

love hath no dwelling, And man's dearest treas -

- ure to ru-in is hurld. To fix the af-fec - tion on wealth in pro-fu - sion Is

but a de-lu-sion! Take heed, sin - ful world, Is but a de-lu-sion, Is

but a de-lu-sion, Is but a de-lu-sion! Take heed, sin - ful world! Take

heed, sin - ful world, take heed, sin - ful world!

48 Bh*

The musical score consists of ten staves of basso continuo music. The vocal parts are integrated into the score, with lyrics written below the staves. The music is in common time, with a key signature of one sharp. The vocal parts include 'Tis he, 'tis he, 'tis he who all alone, 'tis he who all alone, a lone, who all a lone, alone hath trodden the winepress, all alone hath trodden the winepress, a lone, yea, all a lone, all a lone, all a lone, to save us, erring mortals, by costly sacrifice, to save us, erring mortals, by costly sacrifice. Ye Princes, ye Princes, now bestir ye crown him Lord of all! Ye princes now bestir ye, crown him Lord of all, and crown him Lord of all! Ye Princes, now bestir ye, and crown him Lord of all, and crown him Lord of all! Ye Princes, now bestir ye, crown him Lord, O crown him Lord! Ye Princes, now bestir ye, crown him Lord, C crown him Lord of all!

'Tis he, 'tis he, 'tis he who all a - lone, 'tis he who all a -
lone, a - lone, who
all a - lone,
alone hath trodden the winepress, all alone hath trodden the winepress, a - lone, yea, all a -
lone,
all a - lone, all a - lone, to save
us, erring mor - tals, by cost-ly sac-ri - fice, to save us, err-ing
mortals, by cost-ly sac-ri - fice. Ye Prin - - - ces, ye Prin - -
- ces, now be-stir ye crown him Lord of all! Ye princes now bestir ye, crown him
Lord of all, crown him Lord of all! Ye Princes, now be -
stir ye, and crown him Lord of all, and crown him Lord of all! Ye Prin - -
- ces, now be-stir ye, crown him Lord, O crown him
Lord! Ye Prin - - - ces, now be -
stir ye, crown him Lord, C crown him Lord of all!

49 Bh* In vis - - ion I be - hold, In vis - - ion I be -
 hold now he, at God's right hand, with lightnings smites the foe, how he, at God's right hand, with lightnings smites the
 foe! In vis - - ion I be - hold, in vis - - ion I be -
 hold, how he, at God's right hand, with lightning's smites the
 foe, to free his faith - ful peo -
 ple from wast - ing care and woe, from wast - ing care and woe,
 to free his faithful peo - ple from wast - ing care and woe. I
 stand here by the way, and lift my yearn - ing eyes. O
 Lord in heav'n a - bove re - ceive my sac -
 ri - - fice! 50 Be In - car-nate fiend, what willst thou now?
 What is thy plan, what is thy plan of dire de - struction?
 51 Ck Not as the Con - queror comes, They the true hearted came, Not with the roll of the
 stirring drums And the trumpet that sings of fame; Not as the fly - ing come in si - lence and in
 fear, They shook the gloom with their hymns of loft - y cheer.

Dum pen - de - bat Fi - li - us, dum pen - de - bat, dum pe - de - bat, dum pen -
53 Ck
de - bat Fi - li - us. They have left unstain'd what there they found, Free-

- dom to worship God, to wor - ship God, wor - ship God, to wor - ship, to

54 Py

wor - ship God, to wor - ship God. Mu - sic the fierc -

- est grief can charm, And fate's so - ver - est rage disarm. Music can sof - ten pain to ease,

— And make despair and mad - ness please. Our joys be - low it can im -

prove, And an - te - date our bliss a - bove, and an - - te-date our bliss a - bove.

55 Bh*

At a ges - ture of his fin - ger, man's de - vi - ces halt and fail. At

a ges - ture of his fin - ger, man's de - vi - ces halt and fail Pow'r and

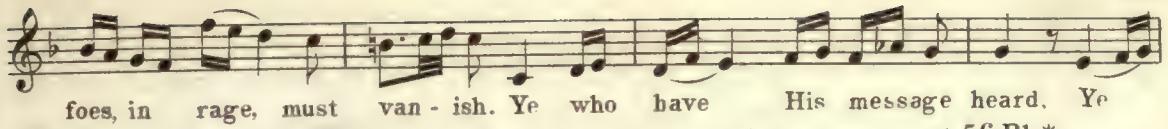
pride can-not a - vail, pride cannot a - vail. Speaks th' Al -

mighty but a word, speaks th' Almighty but a word. All His

foes in rage, must vanish, Ye that have His message heard, Forthwith. forth -

with, forthwith ev - ry world - ly longing ban - ish. Speaks th' Al -

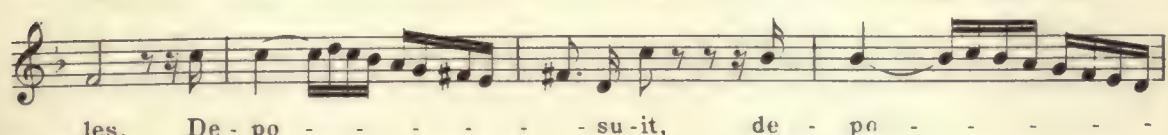
mighty but a word, speaks th' Almighty but a word, but a word. All his



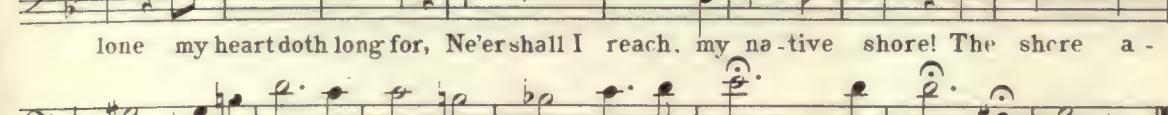
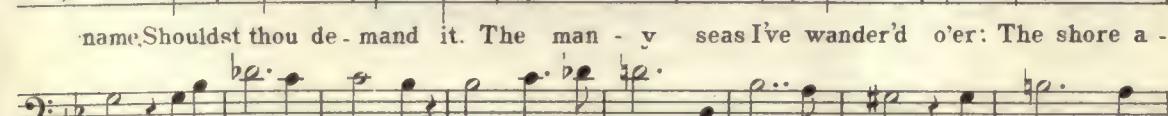
56 Bh*

who have His message heard, Ev - 'ry worldly longing ban - ish.

De -



57 Wg





Out from the depth of darkness gazing upward, Sore have I long'd a love like her to

gain; A beating heart was left me, for my torment, That I might still a -

wake to all my pain! This quenchless flame I feel within me burn - ing,

Can I, un - happy one, love dare to call it? Ah no! It is but longing for re - lease,

That I thro' such an angel might have peace, that I thro' such an angel might have peace!



A store of rarest treasures shalt thou see, pearls rich and cost - ly,

stones beyond com - pare. Be - hold, and so con - vince thyself how

great is their val - ue. All these for a friend-ly roof I give thee.



Thee I be - seech, Kind angel sent from heav - en, Thou who for me didst

win un - look'd for grace, Was there a fruitless hope to mock me giv-en, When thou didst

show me how to find re - lease? Thee I be - seech, Kind an - gel sent from heaven,

Thou who for me didst win un - look'd for grace; Was there a fruit - less

hope to mock me giv-en, When thou didst show me how to find re - lease?



If vain desires and earthly longing Have turn'd my heart from thee a - way.

The sin-ful hopes within me throning, Be - fore thy blessed feet I lay; I'll

wrestle with the love I cheris'h'd, Until in death its flame hath perished.

62 Wg

Nay, thou art rav - ing! Tem - per wrath with meas - ure! And I will

teach thee venge - ance, God - like pleasure.

63 Wg

For dread re - venge

here I im - plore ye, O Pow'r that rule our earthly lot, _____ Ye who now

dream of joys be - fore ye, Know that our vengeance slumbers not! Ye who now

dream of joys be - fore ye, Know that our vengeance slum - bers not!

64 Wg

Give heed, O King! In fight I may not lead them! The Grail's sworn champion,

if to mortals known Must bide its laws, and in obedience heed them; Or ev - ry pow'r of

manhood hed dis - own!

Lau - da - - - mus te, be - ne -

di - ci-mus te, a-do - ra - mus te. glo-ri-fi-ca-mus te, glo-ri - fi - ca -

- - - mus te, glo - ri - ficamus te, a - do - ra - - mus te, glo - ri - fi -

- - - - mus te, glo - ri - fi - ca - - mus te, glo - ri - fi - ca -

- - - - mus te, lau - da - -

mus te, lau - da muste, bene - di - ci - mus te, ado - ra - mus te, glo -

ri - fi - ca - mus te, lau - da mus te, benedicim - te, a - do - ra - mus glo -

66 Wg

ri - fi - ca - mus te. Truthful runes to make treaties ri - gid set Wotan

on the shaft of his spear: this served him to sway the world. One bold and

strong destroy'd in battle that spear. The binding witness of bonds was hiver'd to

shreds. Then straight Wotan warriors summoned, the world's ashtree's with - er - ing

arms with its stem to splin - ter and sunder. The ash des - troyed. For -

ev - er the spring must go dry. Now round the keen edged stone I

knot the string: Sing. O sister! thou weave it now, Weenst thou why this was?

67 Wg

Westward surges slip, eastward speeds the ship. The wind so wild blows homeward now; my

Irish child, where wait - est thou? Sav - must our sails be weight - ed?

Filled by thy sighs un - bat-ed? Waft us, wind strong and wild! Woe, ah

woe for my child! — O Irish maid! — my winsome, mar - vellous maid!

TENTH SERIES

Two part exercises, with text — Representative excerpts from early and recent composers, with a few new exercises, embodying maximum difficulties of pitch and rhythm, as well as the utmost independence of parts

1 Hd

For sportive play, _____ for sportive play, _____
For sportive play, _____ for sportive play, _____ for sportive play, _____

for sportive play we now pre-
for sportive play we now pre-

2 Hd

pare.
pare. Thou heedest but thy fan -

Thou heedest but thy fan -
cy, heedest but thy fan - cy, but thy fan -

3 Hd

cy, but thy fan - cy. A men, a
cy, but thy fan - cy. A men,

men, a men, a men, a
men, a men, a men, a

4 Hd

men, a - men, For we turn
 men, a - men. For we turn

ed ev'-ry one to his own way.
 ed, for we turn ed.

5 Hd

But thou com-fortest my heart in its op - pres -
 But thou comfortest my heart in its op - pres -
 sion, its op - pres -
 sion, its op - pres -

6 Bh

sion. A -
 sion. Praise and hon-or and glo - ry and pow'r be
 men. Praise and hon-or and glo - ry and
 un-to God for - ev - er and for - ev - - ermore. A

pow'r be un - to God for - ev - er and for - ev - - er - more!
 men.

7 Hd

Age un-to age telleth forth all the wonders of thy glo -

Age un-to age telleth forth all the wonders of thy glo -

ry, and re - joic - eth in thy might.

ry; and re - joic - eth in thy

Age un-to age tell-eth forth all the wonders of thy glo

might, and re - joic - eth in thy might, in thy might,

ry, and re - joic -

re - joic - eth, re - joic - eth in thy might,

eth in thy might, and re -

and re - joic - eth, and re - joic - eth in thy might.

joic - eth, and re - joic - eth in thy might.

8 Bh

There is neither speech nor language, there is nei - ther speech nor lan -

ther, nei

guage, there is nei - ther speech nor lan -

ther speech nor lan - guage. there is nei - the - speech nor

guage, their voice

language, there is nei - ther speech nor lan - guage their voice can

cannot be heard. The dove

not cannot be heard. Pin - ing,

as he flut - ters, his plaint soft - ly

long - ing, his

ut - ters; he's cal - ling, he's

plaint gen - tly ut - ters; he's cal - ling his lov'd one, The

cal - ling his lov'd one, The dove, as he flut - ters his

dove. as he flut - ters, his

plaint

plaint soft - ly ut - ters, he's cal - ling, he's

soft-ly ut - ters he's cal - ling
 cal - ling his lov'd one, he's cal - ling

10 Hd

his lov'd one. Love now u - nit
 his lov'd one. Love now u - nit

eth a hap -
 eth, Love now u - nit -

py pair ____ hap - py pair. Love now u - nit -
 eth a ____ hap - py pair, Lovenowu - nit - eth,Love

eth, Love now u - nit - eth, u - nit - eth, Love now u -
 now u - nit - eth,Love now u - nit - eth, u - nit - eth,

nit -
 Love now u - nit - eth Love now u -

eth a hap -
 nit - eth a hap - py pair.

nit - eth a hap - py pair.

11 Mz

Christe e - le -

Ky - ri - e e - le - i - son, e - le -

i - son, Ky - ri - e e - le - i - son; e - le -

i - son, e - le - i - son, Christe e - le -

i - son, e - le - i - son.

i - son, e - le - i - son.

12 Be*



In glo . . .
In glo - - - ri-a Dei pa - tris, a - - - men. a - - -
ri-a Dei, a - - - men.
men a - - - men
Ky ri-e e - le . . .

A musical score for Palestrina's Kyrie Eleison. The top staff shows a soprano or alto vocal line with lyrics "Ky - ri - e e - le i - son, Ky - ri - e e - le i - son, e -". The bottom staff shows a basso continuo line with a cello-like part and a harpsichord-like part. The lyrics continue "i - son, Ky - ri - e e - le i - son, e -". The music is in G major, common time, with various note heads and rests.

14 Bh*

Ky-ri - e elei - - - son, ele - i -
Ky-ri - e e - lei - - son, e - - - le - i - son, Ky - - ri -

son, e - - - le - i - son, e - - - le - i - son
e - e - le - - - i - son, e - le - - - - i - son

15 Bh

Cum sancto Spi - - ri-tu in glo -
Cumsancto spi - ri-tu in glo -

ria Dei Patris,A-men, a -
ria Dei Patris A-men a - men

men

16 Bh*

Chri - ste e - le - - - i - son.ele -
Chri - ste e - le - - - i - son.elei -

i - son, Chri - ste, Christe,e - le - - - i - son.ele -
son,Chri - ste,Christe e - le - - - i - son.elei -

i - son, e - le - i - son, e - le - i - son Christe e - le - i - son.

- i - son, e - le - i - son, e - le - i - son Christe e - le - i - son Christe e -

Christe e - le - i - son, e - le - i - son, e - le - i - son, e - le - i - son Chri-

- i - son, e - le - i - son, e - le - i - son, e - le - i - son Christe e - le - i - son Christe e - le -

te e - i - son Christe e - - - - i - son Christe e - - - - i - son Christe e - - - - i - son, e -

le - i - son, e - le - i - son, Chri - ste, Chri - ste, e - le -

le - i - son, e - le - i - son, Chri - ste, Chri - ste, e - le -

- i - son Christe e - le - i - son, e -

- i - son Christe e - le - i - son, e -

le - i - son, e - le - i - son Christe e - le - i - son.

le - i - son, e - le - i - son Christe e - le - i - son.

17 Bh

Do - mi-ne De - us, a - gnus De - i, Do - mi-ne De - us, a - gnus De - i,

Do - mi-ne Te - us, a - gnus De - i, Do - mi-ne Te - us, a - gnus De - i,

agnus De - i, Fi - li-us Pa - tris, Domine De-us, agnus De-i, agnus Dei, Domine
 a - gnus De - i, Fi - li-us Pa - tris, Domine De-us, agnus De-i, agnus Dei, Domine

De-us, a - gnus De - - i, Fi - li-us Pa - - - tris.
 De-us, a - gnus De-i, Fi - li-us Pa - - - tris.

18 Bh

Et ex Patre, ex Patre na - - tum, et ex Patre, ex Patre na - - tum ante
 Et ex Patre, ex Patre, na - - tum et ex Patre, ex Patre, na - -
 o - - - - mnia Sae - - - cula, an-te omnia saecula.
 - tum, ante o - - - minia sae - - - cu - la.

19

To battle haste, to battle haste, Ohaste! The foe — lurketh nigh!
 To battle, to battle, O haste! The foe lurk - eth nigh.
 Smite him to earth, yea, smite him to earth!
 Smite him, smite him, smite him, yea, smite him to

To battle haste, to battle haste, O hastel! The foe, the foe, lurk-eth,
 earth! To battle haste, to battle haste, hastel! The

20 Fr

lurk - eth nigh! — Now, as of yore, now, as of yore, Thy people
foe lurketh, lurketh nigh! Now as of yore, now as of yore,

trembling and a - dor - ing, Bow down once more _____
Thy people, trembling and a - doring, Bow down once more _____

21 Fr*

Our sacrifices spurn - ing, Silent to our cry, Our sac - ri - fi - ces
Our sacri-fices spurn - ing. Silent to our cry, Our sac - ri - fi - ces spurn - ing,

spurn - ing, Silent to our cry, Ye gods, to us in darkness lying, ye
Silent to our cry, ye gods, to us in darkness lying, ye gods, to

god, to us in darkness lying. send the light, the bless - ed truth.
us in darkness lying. O send the light, — send the light; be bless - ed truth.

22 Ch

Dream of de - light, — en - kind - ling the soul, O why canst thou
Dream of de-light, en - kindling the soul, — O why canst thou not

not ling - er? Thou hov'rest a - bove Like a flut - ter-ing dovel
ling - er? Thou hov'rest a - bove Like a flut - ter-ing dovel

Vision of heav'n, O stay! ——— Shed en - tranc - ing radiance
 Vision of heav'n, O stay! Shed en - tranc - ing radiance

as of end-less day! Like a dove Like a dove
 as of end-less day! hov'rest thou.

Ah! Dream of de - light, en - kindling the soul,
 hov'rest thou, Dream of de - light, en - kind - ling the

O, why canst thou not ling - er? Thou hov - rest
 soul, O, why canst thou not ling - er? Thou hov'rest a - bove

23 Cn

like a dove! Ac-cur-sèd Ca-di,
 like a dove! Ac - cur - sèd Ca-di, who, cold - hearted, A

ac - cur-sèd Ca - di, A guest with - in thy house didst
 guest with - in thv house didst slay, 'Tis time that

slay, Ac-cur-sèd Ca - di, thou di-est to - day!
 thou and life were part-ed; Thou di - est to - day!

Hear thy children, — Lord, hear their pe - ti - tion!

We hope, O Lord in thee, we hope, we hope, Lord — we hope, O

With richest boun - ty hast thou blessed thy faith - ful people!

Lord in thee. With bounty hast thou bl̄essed thy — faith - ful people! We

Hear thy children, — O heed their pe-ti - - tion! We hope,

hope, O Lord in thee, we hope, we hope, O Lord. — in thee, we

— we hope, O Lord, in thee! Sail a-way, sail a-way.

hope — in thee!

Now to the east, now to the

have no care of the morrow. G wind, blow

west, All is one to the men of the sea. Storm beat, and wind, blow!

26

— blow! We de - fy ye! Swift ad-vancing,

Storm beat, and wind, blow! We de - fy ye!

Swift ad - van - cing,

ban-ners streaming, sa - bres gleaming, coursers prancing, — comes the foe!

ban - ners streaming, sa - bres gleaming, coursers prancing, comes — the foe!

27

Ho! ye chieftains, ye I scorn! Ho! ye chieftains, ye I scorn!

Nay,nay,they dare not,nay,they dare not heed the call!Nay,nay,they dare not heed the

Hide not in dread, cowards all! Here be - hold me ready! Hide not,-
call! Hide not in dread. Our champion waits! Hide not in dread, our champion waits!

28

— cow - ards all! Who hath strength to win the
Come, ye cowards all! Who hath strength to win the

bat - - tle? Who, ah! who can quell, quell the strife?
bat - - tle? Who, ah! who can quell the strife? Who

29

Who can quell the strife? What ho! what ho! Let the port-cul - lis
can quell, can quell the strife? Let the port - cul - lis

fall! He shall not, he shall not es - cape us now! Far from the
fall! He shall not es - cape us now! Far

30

mad - ding crowd's ig - no - ble strife, Their so - ber
far, far from the madding crowd

wish - es ne - ver learn'd to stray, to stray. Far
 Their so - ber wish - es ne - ver learn'd to stray
 from the madding crowds ig - no - ble strife Their so - ber
 Far, far, far from the madding crowd
 wish - es, Their so - ber wishes ne - ver learn'd to stray,
 — Their so - ber wish - es ne - ver learn'd to stray,
 never learn'd to stray. Press on, press on, ye
 sons of light, press on, press on, Un - tir - ing in your no - ble
 sons of light, Un - tir - ing in your no - ble
 fight; Still tread - ing each new foeman down, each foe - man down,
 fight, Still tread - ing each new foe - man, each foe - man down, And
 And battling for a bright - er, a bright - er crown!
 batt - ling for a bright-er crown, a bright - - er crown!

ELEVENTH SERIES

Two-part exercises, partly without and partly with text, in the following Church Modes: Aeolian, Dorian, Ionian, Mixolydian, Phrygian — Canonic imitation, strict and free, in other intervals than that of the octave

1 Mixolydian — Bt

2 Aeolian — Bt

Handwritten musical score for two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves have a common time signature. The music consists of six measures, with measure 3 ending on a fermata over the bass staff.

3 Ionian — Bt

Handwritten musical score for two staves, continuing from the previous page. The top staff starts with a treble clef and the bottom staff starts with a bass clef. Both staves have a common time signature. The music consists of three measures.

Handwritten musical score for two staves, continuing from the previous page. The top staff starts with a treble clef and the bottom staff starts with a bass clef. Both staves have a common time signature. The music consists of three measures.

Handwritten musical score for two staves, continuing from the previous page. The top staff starts with a treble clef and the bottom staff starts with a bass clef. Both staves have a common time signature. The music consists of three measures.

Handwritten musical score for two staves, continuing from the previous page. The top staff starts with a treble clef and the bottom staff starts with a bass clef. Both staves have a common time signature. The music consists of three measures.

4 Dorian — Bt

Handwritten musical score for two staves, continuing from the previous page. The top staff starts with a treble clef and the bottom staff starts with a bass clef. Both staves have a common time signature. The music consists of three measures.

Musical score for two staves (treble and bass) in F# major (one sharp). Measures 1-3: Treble staff has eighth-note patterns (eighth-note pairs followed by eighth-note pairs), bass staff has quarter notes (B, A, G, F#). Measures 4-6: Treble staff has eighth-note pairs (B-A, G-F#, B-A, G-F#), bass staff has eighth-note pairs (B-A, G-F#, B-A, G-F#).

Musical score for two staves (treble and bass) in F# major (one sharp). Measures 1-3: Treble staff has eighth-note pairs (B-A, G-F#, B-A, G-F#), bass staff has eighth-note pairs (B-A, G-F#, B-A, G-F#). Measures 4-6: Treble staff has eighth-note pairs (B-A, G-F#, B-A, G-F#), bass staff has eighth-note pairs (B-A, G-F#, B-A, G-F#).

Musical score for two staves (treble and bass) in F# major (one sharp). Measures 1-3: Treble staff has eighth-note pairs (B-A, G-F#, B-A, G-F#), bass staff has eighth-note pairs (B-A, G-F#, B-A, G-F#). Measures 4-6: Treble staff has eighth-note pairs (B-A, G-F#, B-A, G-F#), bass staff has eighth-note pairs (B-A, G-F#, B-A, G-F#).

5 Dorian — Bt

Musical score for two staves (treble and bass) in F# major (one sharp). Measures 1-3: Treble staff has eighth-note pairs (B-A, G-F#, B-A, G-F#), bass staff has eighth-note pairs (B-A, G-F#, B-A, G-F#). Measures 4-6: Treble staff has eighth-note pairs (B-A, G-F#, B-A, G-F#), bass staff has eighth-note pairs (B-A, G-F#, B-A, G-F#).

Musical score for two staves (treble and bass) in F# major (one sharp). Measures 1-3: Treble staff has eighth-note pairs (B-A, G-F#, B-A, G-F#), bass staff has eighth-note pairs (B-A, G-F#, B-A, G-F#). Measures 4-6: Treble staff has eighth-note pairs (B-A, G-F#, B-A, G-F#), bass staff has eighth-note pairs (B-A, G-F#, B-A, G-F#).

Musical score for two staves (treble and bass) in F# major (one sharp). Measures 1-3: Treble staff has eighth-note pairs (B-A, G-F#, B-A, G-F#), bass staff has eighth-note pairs (B-A, G-F#, B-A, G-F#). Measures 4-6: Treble staff has eighth-note pairs (B-A, G-F#, B-A, G-F#), bass staff has eighth-note pairs (B-A, G-F#, B-A, G-F#).

6 Mixolydian — Bt

Musical score for two staves (treble and bass) in F# major (one sharp). Measures 1-3: Treble staff has eighth-note pairs (B-A, G-F#, B-A, G-F#), bass staff has eighth-note pairs (B-A, G-F#, B-A, G-F#). Measures 4-6: Treble staff has eighth-note pairs (B-A, G-F#, B-A, G-F#), bass staff has eighth-note pairs (B-A, G-F#, B-A, G-F#).

Musical score for two staves (treble and bass) in F# major (one sharp). Measures 1-3: Treble staff has eighth-note pairs (B-A, G-F#, B-A, G-F#), bass staff has eighth-note pairs (B-A, G-F#, B-A, G-F#). Measures 4-6: Treble staff has eighth-note pairs (B-A, G-F#, B-A, G-F#), bass staff has eighth-note pairs (B-A, G-F#, B-A, G-F#).

Handwritten musical score for two staves, measures 194 through 210. The score consists of eight staves of music, each with a treble clef and a key signature of one sharp (F#). Measure 194 starts with a whole note followed by a dotted half note. Measures 195-196 show a continuation of eighth-note patterns. Measure 197 begins with a measure rest. Measure 198 starts with a half note. Measure 199 begins with a quarter note. Measure 200 begins with a half note. Measure 201 begins with a half note. Measure 202 begins with a half note. Measure 203 begins with a half note. Measure 204 begins with a half note. Measure 205 begins with a half note. Measure 206 begins with a half note. Measure 207 begins with a half note. Measure 208 begins with a half note. Measure 209 begins with a half note. Measure 210 begins with a half note.

7 Aeolian — Bt

8 La

A handwritten musical score for piano, featuring two staves. The top staff uses a treble clef and a key signature of one sharp (F#). The bottom staff uses a bass clef and a key signature of one sharp (F#). The music consists of eight measures. Measure 1 starts with a forte dynamic in the treble staff. Measures 2-4 show a rhythmic pattern of eighth and sixteenth notes. Measures 5-6 continue this pattern. Measure 7 begins with a forte dynamic in the bass staff. Measures 8-9 conclude the section.

A musical score for piano, featuring two staves. The top staff uses a treble clef and has a key signature of one sharp (F#). The bottom staff uses a bass clef and has a key signature of one sharp (F#). The music consists of two measures. Measure 11 begins with a quarter note followed by an eighth-note pair, then a sixteenth-note pair. Measure 12 begins with a sixteenth-note pair, followed by a eighth-note pair, and ends with a half note.

A musical score for piano, featuring two staves. The top staff uses a treble clef and has a key signature of two sharps. The bottom staff uses a bass clef and has a key signature of one sharp. Measure 11 begins with a half note followed by a quarter note. Measure 12 begins with a half note followed by a quarter note, which is accented.

A musical score for piano, showing two staves. The top staff uses a treble clef and has a key signature of three sharps. The bottom staff uses a bass clef and has a key signature of one sharp. Measure 11 starts with a dotted half note followed by a quarter note. Measure 12 begins with a dotted half note, followed by a quarter note, then a eighth-note pattern of (B, A, B, A), and finally a eighth-note pattern of (D, C, D, C). Measures 11 and 12 conclude with a fermata over the final notes.

A musical score for piano, showing two staves. The top staff uses a treble clef and has a key signature of two sharps. The bottom staff uses a bass clef and has a key signature of one sharp. Measure 11 starts with a half note in the treble staff followed by eighth notes. Measure 12 begins with a half note in the bass staff, followed by eighth notes.

9 Phrygian — Bt

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time (indicated by a 'C'). The key signature is one sharp (F#). The music consists of eighth and sixteenth note patterns, primarily in the right hand, with some bass notes in the left hand.

A musical score for piano, featuring two staves. The top staff begins with a treble clef and a key signature of one sharp (F#). It contains measures 1 through 4 of a piece, consisting of eighth-note patterns. The bottom staff begins with a bass clef and a key signature of one sharp (F#). It contains measures 5 through 8 of the same piece, also consisting of eighth-note patterns.

A musical score for two staves. The top staff uses a treble clef and has a key signature of one sharp (G major). The bottom staff uses a bass clef and has a key signature of one sharp (D major). Both staves are in common time. The music is divided into six measures by vertical bar lines. The notes are primarily eighth notes, with some sixteenth-note patterns and rests.

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time and A major (three sharps). The music consists of six measures, with measure 6 ending on a half note.

10 Mixolydian Ls

197

Be - ne-di - ctus, qui ve -

Ee - ne - di - ctus, qui

- nit in no-mi - ne Do -

ve - nit in no-mi - ne Do -

- mi - ni, in no-mi - ne, in no-mi - ne.

mi - ni, in no-mi - ne, in no-mi - ne.

in no-mi - ne Do - mi - ni.

in no-mi - ne Do - mi - ni.

11 Mixolydian Ls WII

Ex - pan - di ma-nus me - as

Ex - pan - di ma-nus me - as ad te:

ad te: a - ni-ma me - a a - ni-ma me - a si - cut ter -

a - ni-ma me - a a - ni-ma me - a si-cut ter - ra si -

- ra si - ne a - qua ti -

ne a - qua ti - bi si - ne a - qua ti -

Be - ne - di - ctus, qui ve - nit in no -

Be - ne - di - ctus, qui ve - nit in no - mi - ne Lo -

mi - ne Do - mi - ni, in no - mi - ni, in no - mi - ne

ne, in no - mi - ne, in no - mi - ne, in no - mi - ne Do -

mi - ne Do-mi - ni, in no - mi - ne, in no - mi - ne, Do -

13 Mixolydian Ls

mi - ni. Do - mi - ne De - us, Do - mi - ne De - us,

mi - ni. Do - mi - ne De - us, Do - mi - ne

Do - mi - ne De - us, A - gnus De - i, A - gnus De - i, Agnus

De - us, Do - mi - ne De - us, A - gnus De - i, A - gnus De - i,

De - i, Fi - li - us Pa - tris, Fi - li - us Pa - tris Fi - li - us

Fi - li - us Pa - tris, Fi - li - us Pa - tris Fi - li - us

Pa - tris, Fi - li - us Pa - tris Fi - li - us Pa - tris

li - us Pa - tris Fi - li - us Pa - tris

14 Ionian Hn

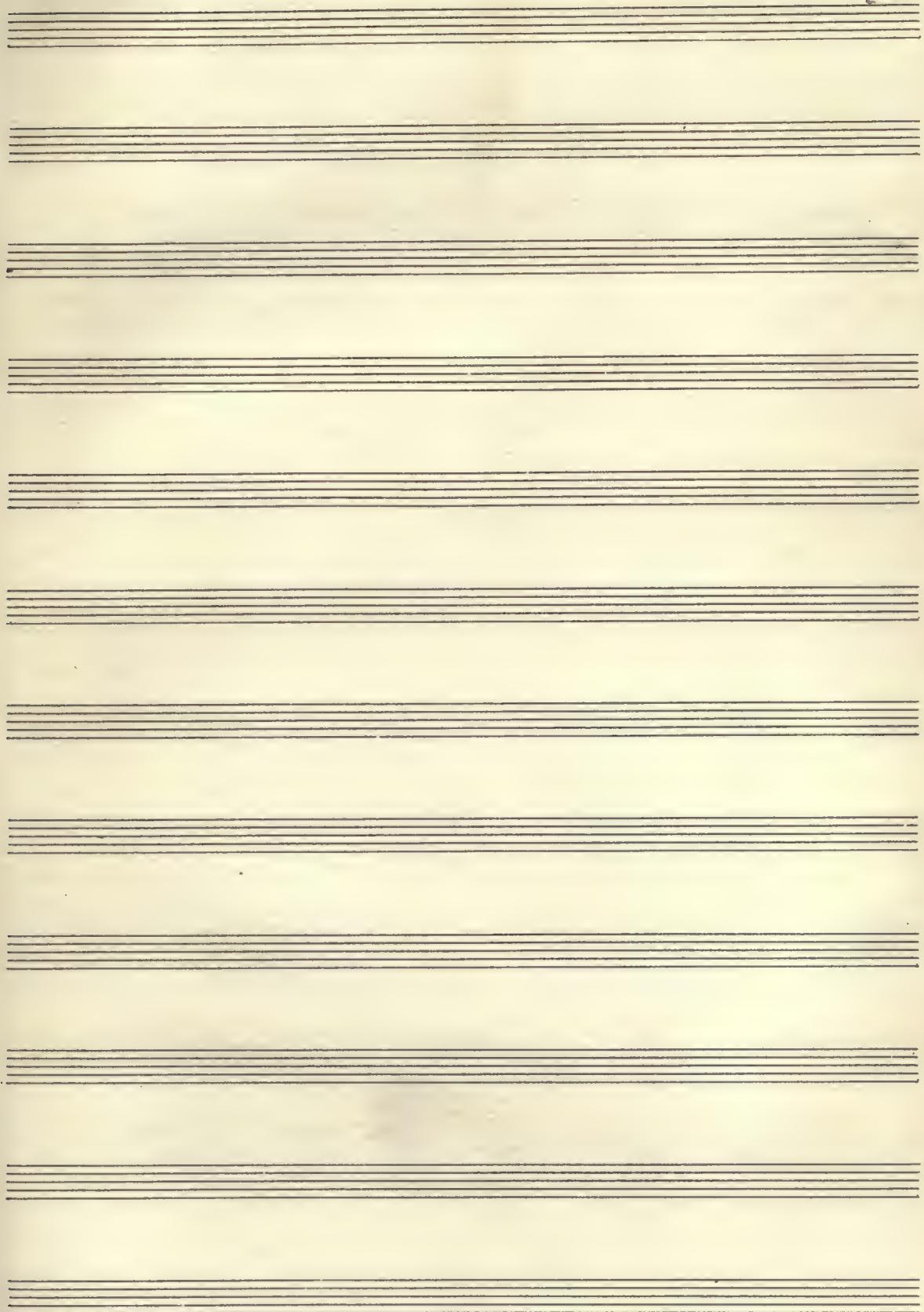
Cru-ci-fi-xus e-ti-am pro no - - bis, sub Pon-ti - o Pi - la - -
Cru-ci - fi - xus e-ti-am prono - bis, subPonti-o Pi-la - -
to pas-sus et se-pultus est. Ft re-sur-re - xit ter-ti-a di - e secundum
to pas-sus et sepul-tus est. Ft re-sur-re - xit ter-ti-a di - e
scri - ptu - ras. Et ascen - dit et ascen-dit in coe - lum se -
se-cundumscriptu - ras. Et ascen - dit, et ascen-dit in coe - lum,

15 Phrygian Ls

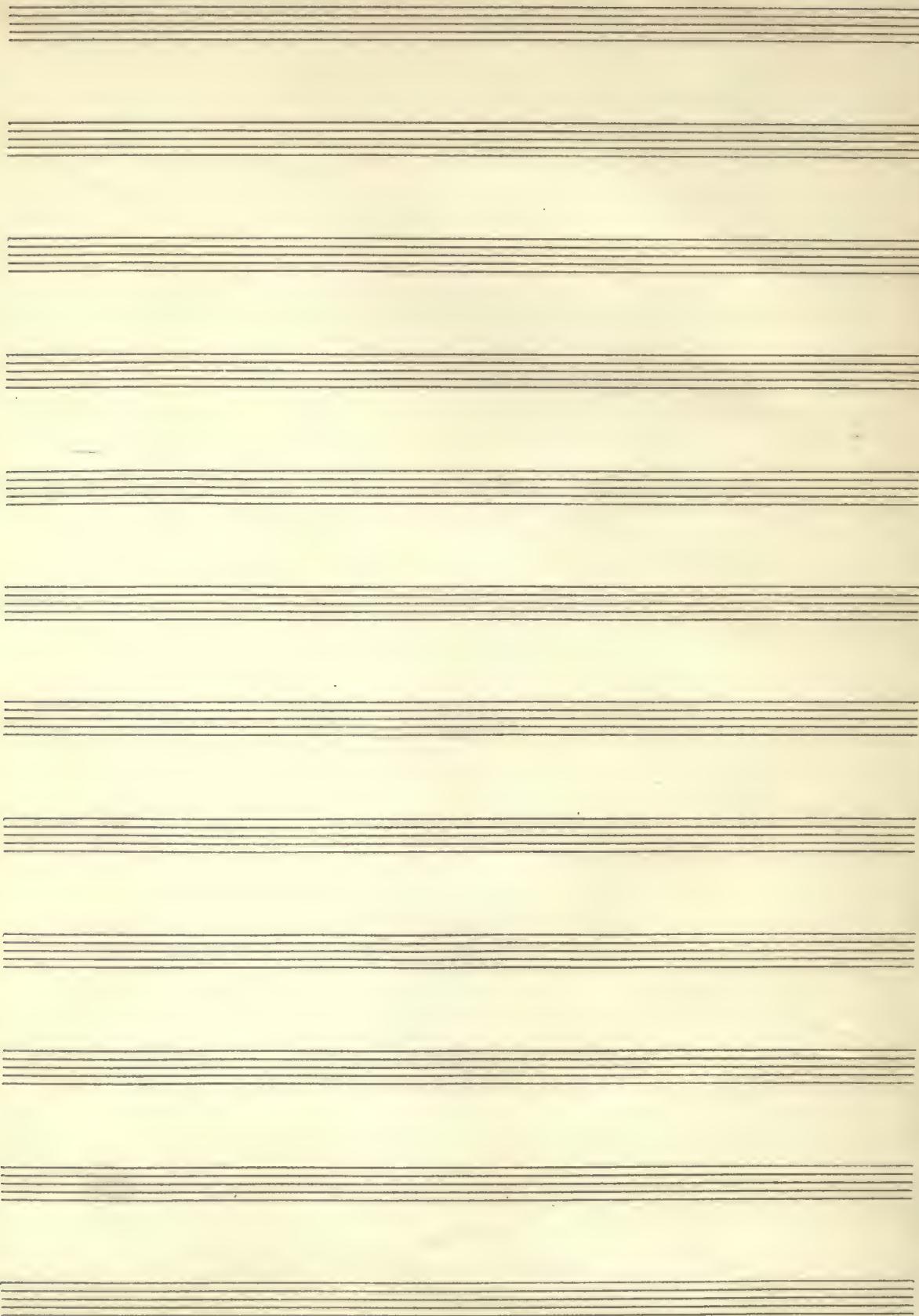
- det ad de - xteram Pa - - tris Auditu -
se - dit ad de - xte-ram Pa - - tris Auditu - i me -
i me - - o da - - bis gau - - di - um et -
o da - - bis gau - - di - um et -
lae - ti - - ti - am: et e - xul - ta - bunt et e - xul - ta -
lae - ti - - ti - am: et e - xal - ta - bunt os - sa
bunt os - sa hu - mi - li - a - ta, os - sa hu - mi - li - a -
humili - a - - ta, humili - li - a - ta, os - sa hu -

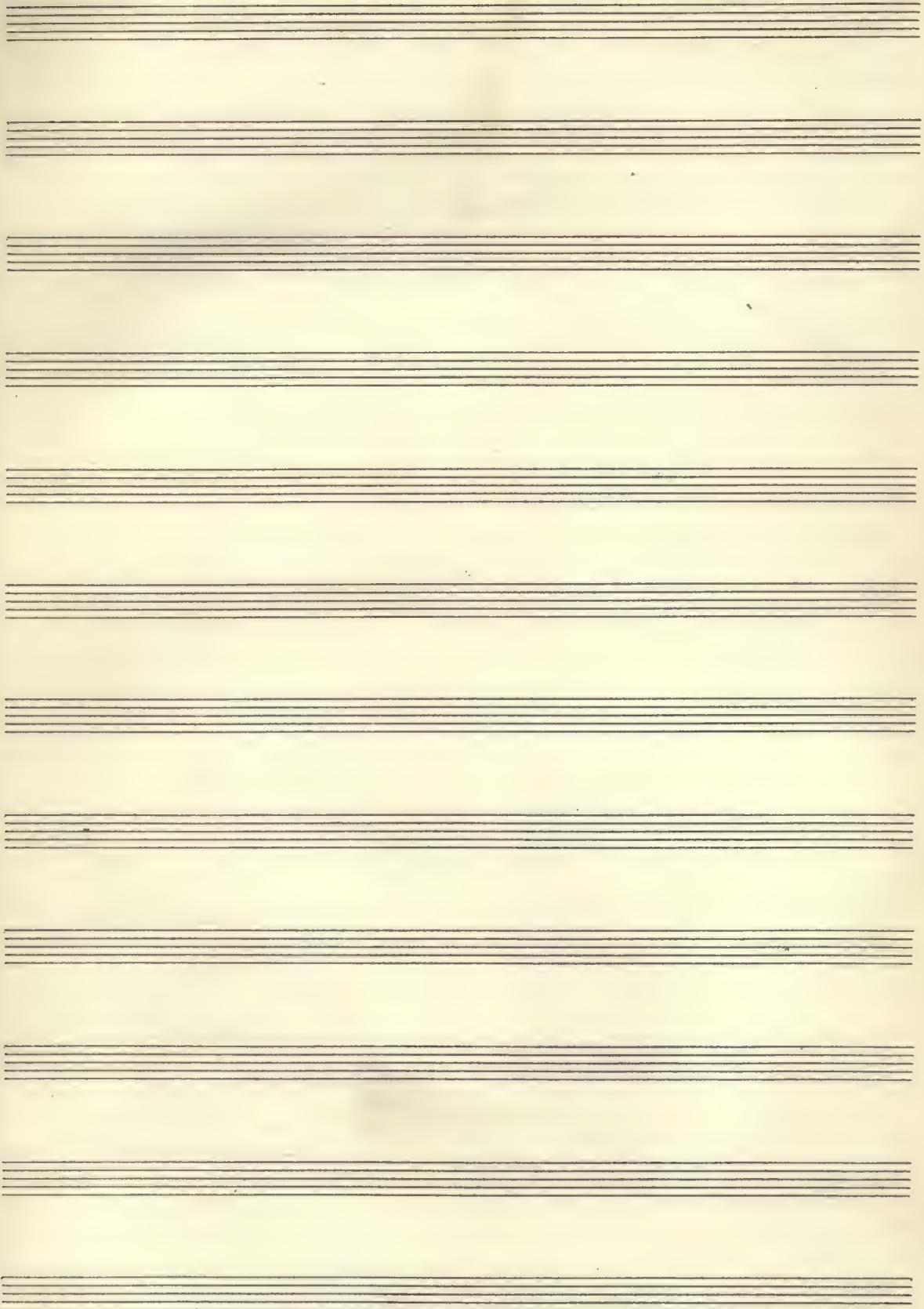
ta humi - li-a - ta. Cru - ci - fi - xus e - ti - am
 mi - li - a - ta. Cru - ci - fi - xus e - ti -
 pro - no - bis,
 am - pro - no - bis,
 sub Pon - ti - o Pi - la - to pas -
 sub Ponti - o Pi - la - to pas - sus
 sus et se - pul - tus est. Et re - sur - re - xit ter - ti -
 et se-pul - tus est. Et re-sur-re-xit
 a di - e se - cundumscriptu - ras. Et ascen - dit in coe - lum,
 tertia di - e se-cun-dum scripturas. Et as-cen - dit in coelum,
 se - det ad de - xte - ram Pa - tris.
 se-det ad de-xte-ram Pa - tris.

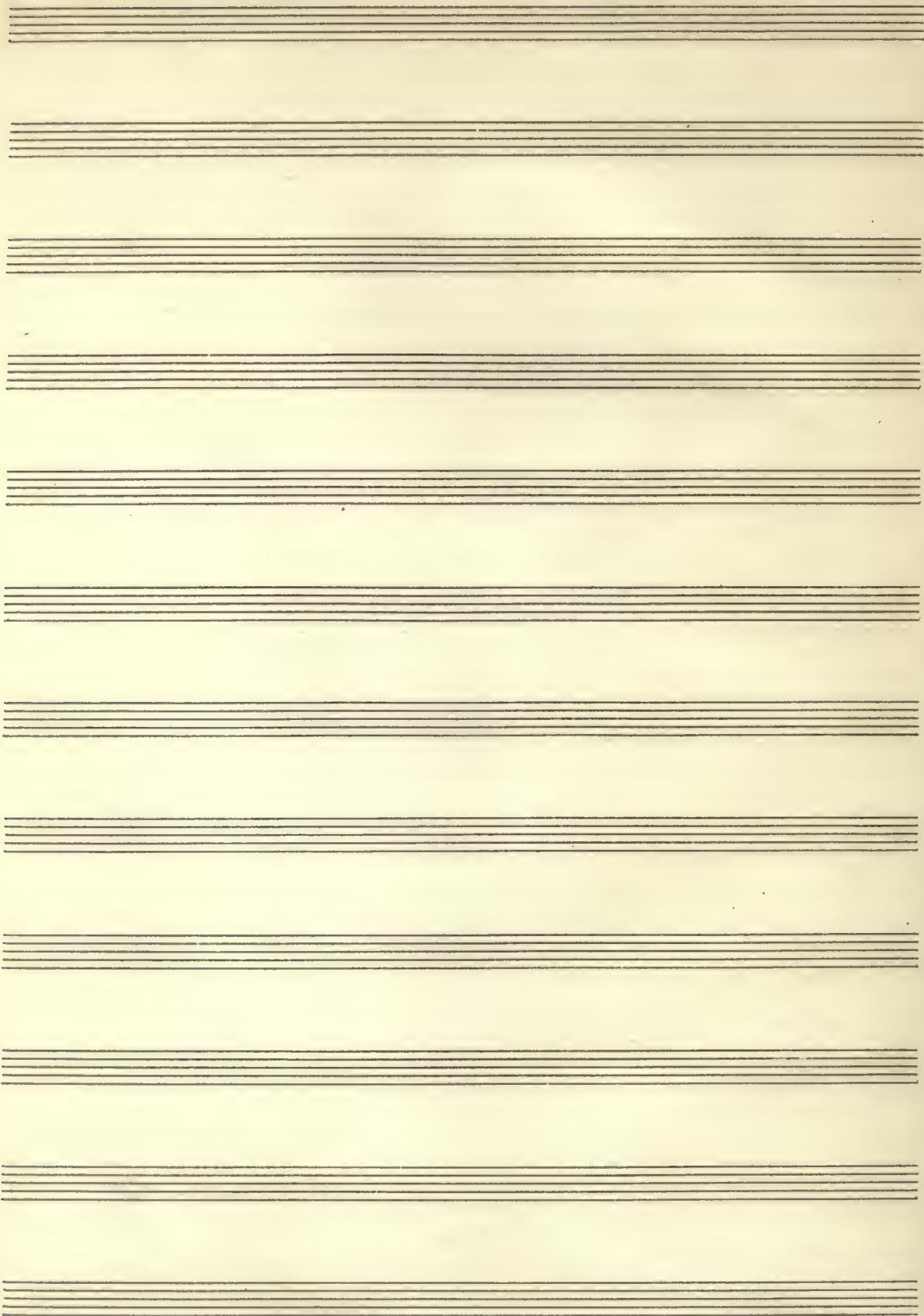
End of Melodia

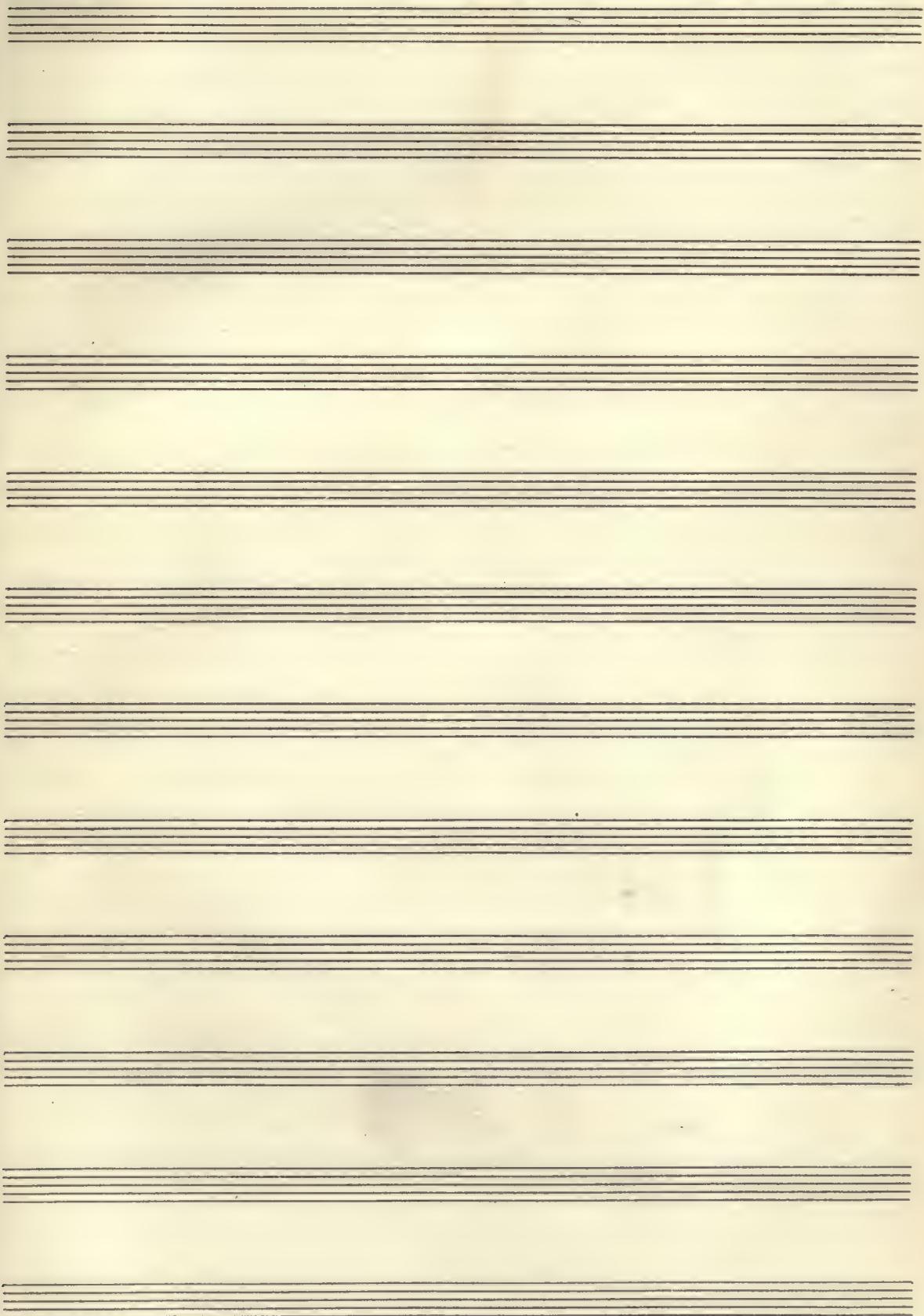


20^

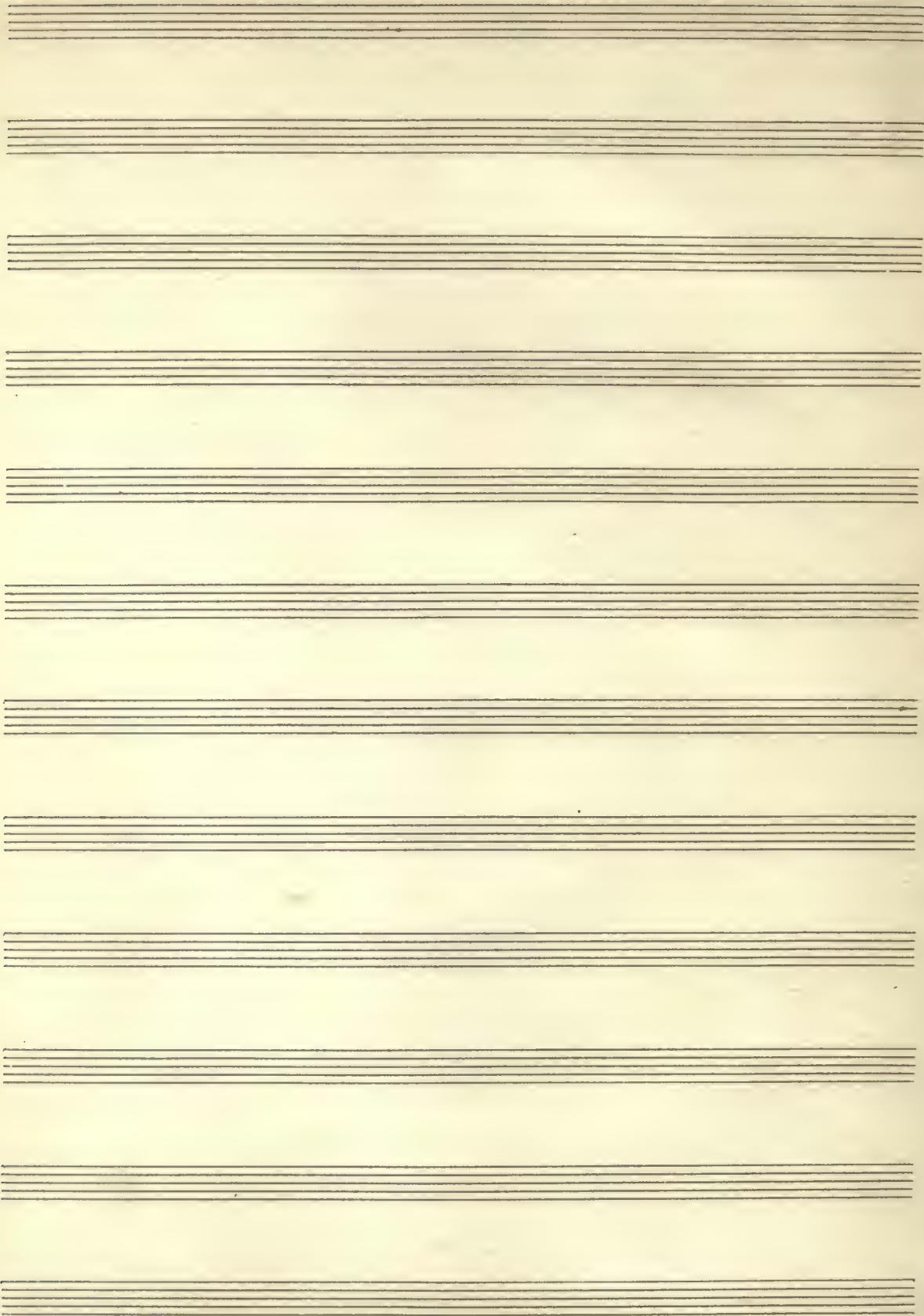


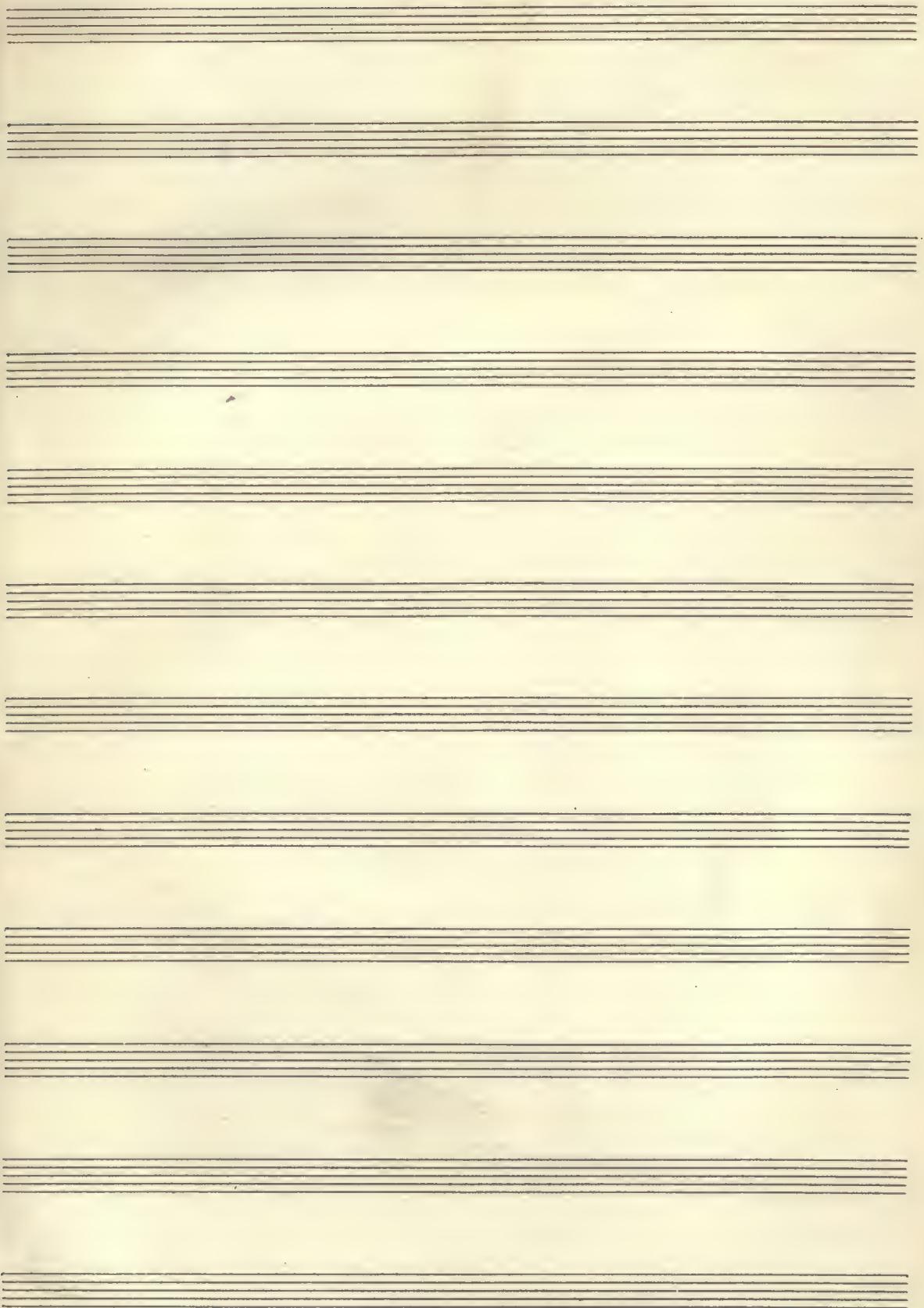




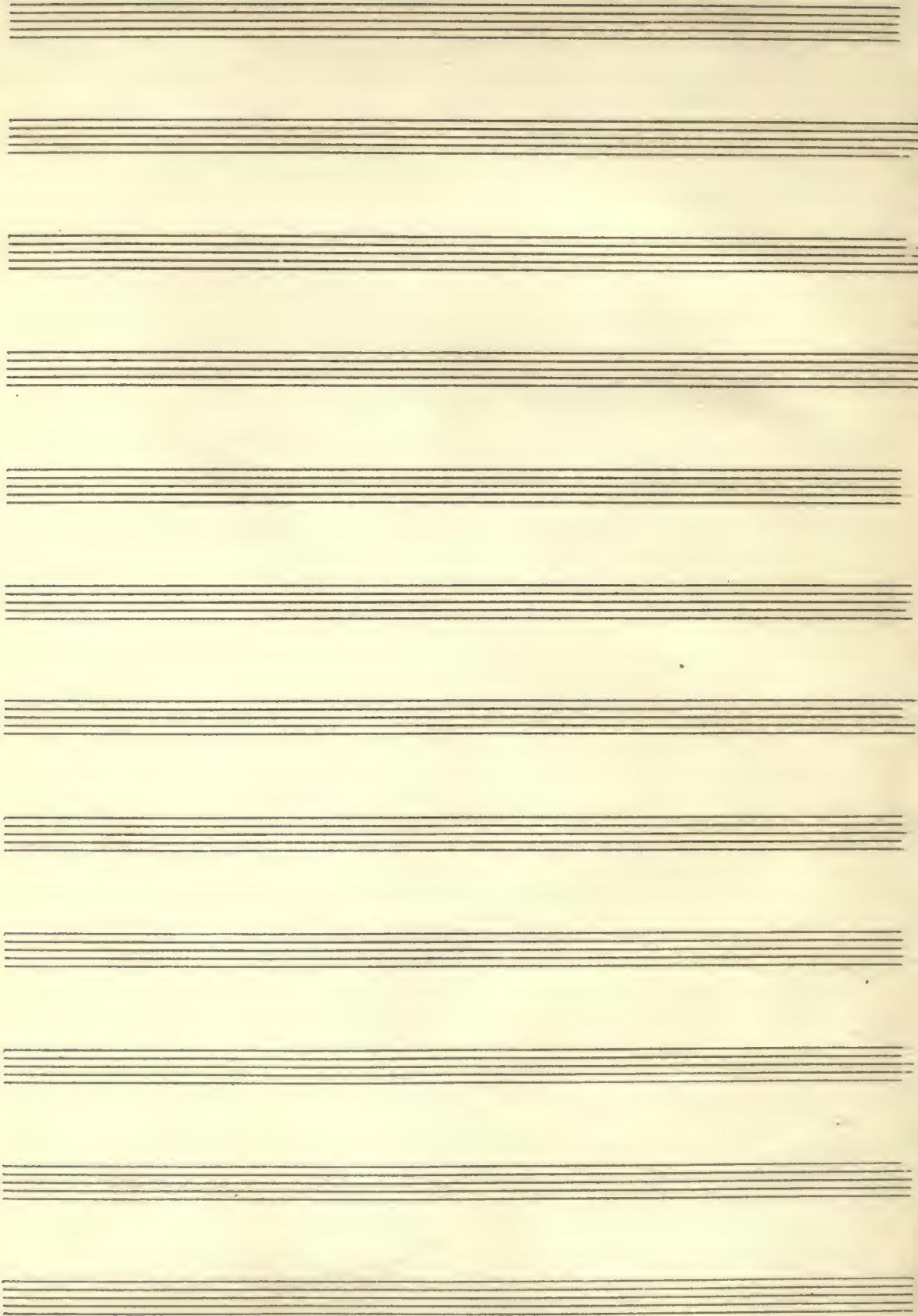


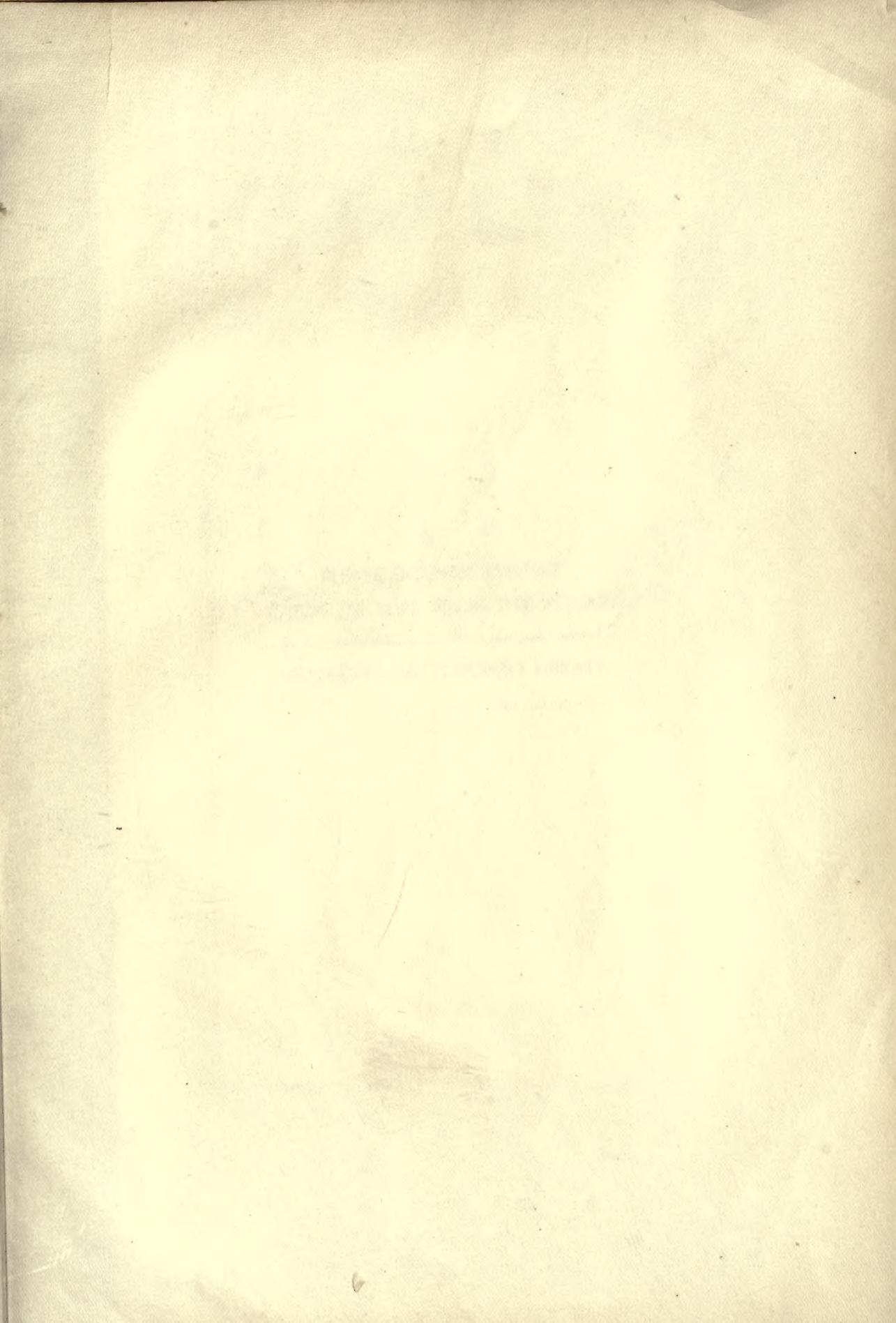
206

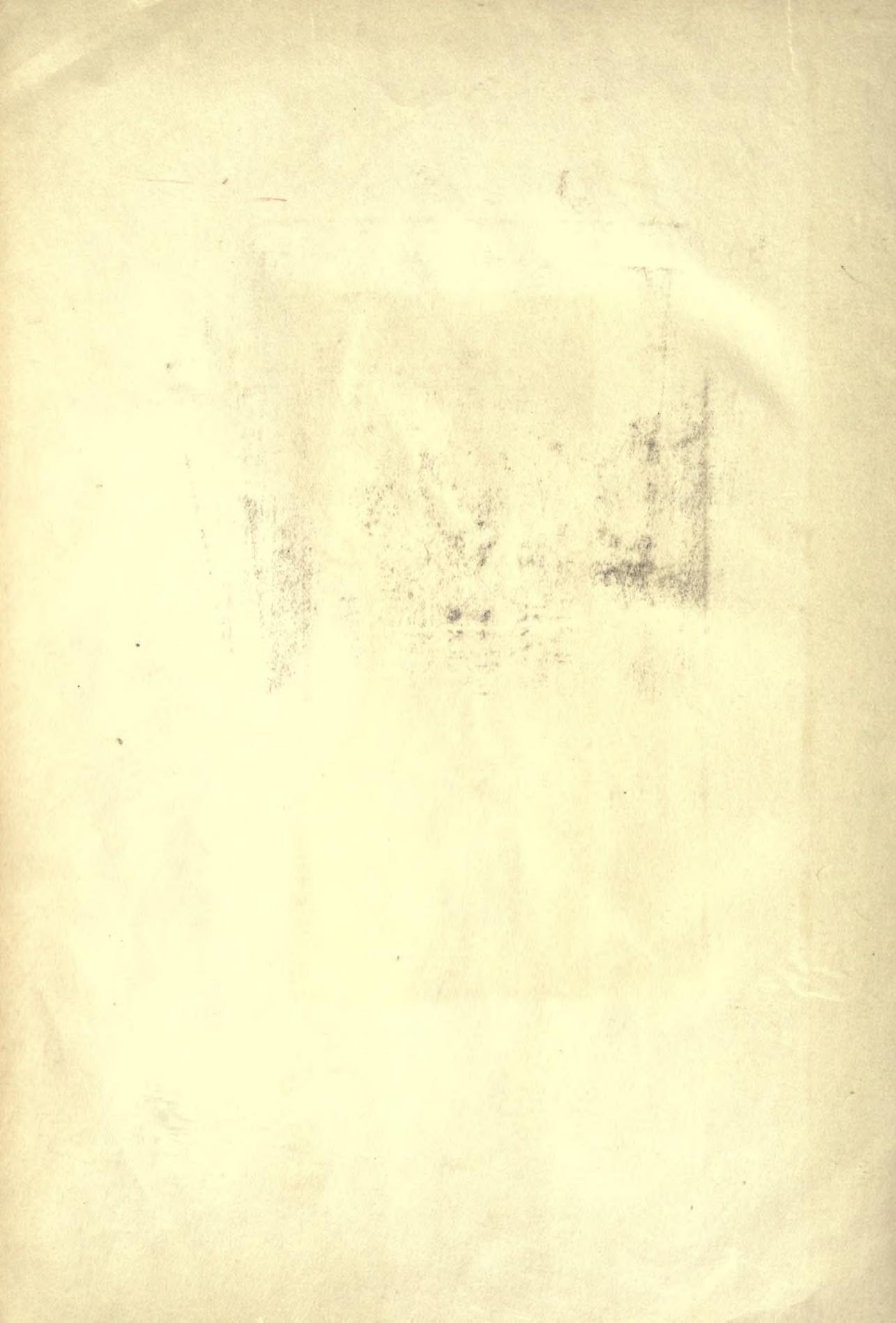




208







due Nov. 26,

MT
870
C65

Cole, Samuel Winkley
Melodia

Music

PLEASE DO NOT REMOVE
CARDS OR SLIPS FROM THIS POCKET

UNIVERSITY OF TORONTO LIBRARY

